

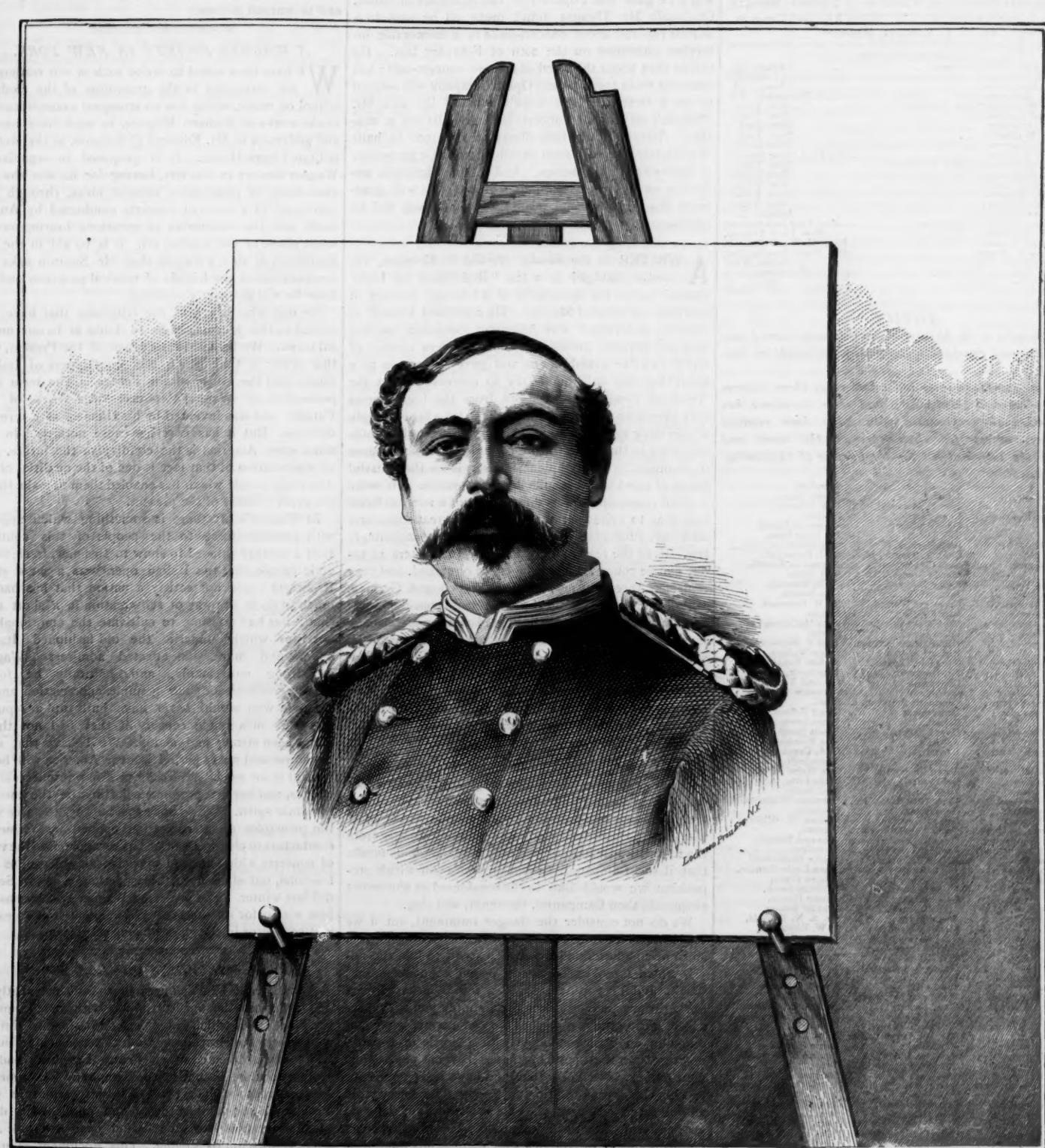
THE MUSICAL COURIER

MUSICAL COURIER
A WEEKLY JOURNAL
DEVOTED TO
MUSIC AND THE MUSICAL TRADES.

VOL. XV.—NO. 7.

NEW YORK, WEDNESDAY, AUGUST 17, 1887.

WHOLE NO. 392.



C. A. CAPPA.

THE MUSICAL COURIER.

A WEEKLY PAPER

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ESTABLISHED JANUARY, 1880.

No. 392.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
All remittances for subscriptions or advertising must be made by check,
draft, or money order.

NEW YORK, WEDNESDAY, AUGUST 17, 1887.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti,	Lucca,
Sembach,	Ivan E. Morawski,
Christine Nilsson,	Clara Morris,
Scalchi,	Mary Anderson,
Trebelli,	Sara Jewett,
Maria Rose,	Rose Coghlan,
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Etelka Gerster,	Kate Claxton,
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Josephine Yorke	Fanny Davenport,
Emilia Ambré,	Janette
Emma Thurby,	Deliverie Ward,
Terese Tengblad,	Mac Fielding,
Kelllogg, Clara L.—,	Ellen Montejo,
Minnie Hauk,	Lillian Olcott,
Materna,	Louise Gage Courtney,
Albani,	Richard Wagner,
Annie Louise Cary,	Theodore Thomas,
Emily Winant,	Dr. Damrosch,
Lena Little,	Campanini,
Mario-Celli,	Guadagnini,
Chatterton-Böhmer,	Constantine Sternberg,
Mme. Fernandes,	Dengremont,
Lotta,	Ghezzi,
Minnie Palmer,	Hans Balatka,
Donaldi,	Arbuckle,
Marie Louise Dotti,	Liberasti,
Geisinger,	Ferranti,
Furch-Madi—,	Anton Rubinstein,
Catherine Lewis,	Del Prete,
Zélia de Luscan,	Joseffy,
Hans Rossewelt,	Mme. Julia Rive-King,
Sarah Bernhardt,	Hope Glens,
Titus d'Ernest,	Louis Blumenberg,
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Friedrich von Flotow,	Yadkin Hiller,
Franz Leitner,	Robert Volkmann,
Heinrich Mücke,	Julius Rietz,
Frederick Lax,	Max Heinrich,
Nestore Calvano,	E. A. Lefebre,
William Courtney,	Ovide Musia,
Josef Standigl,	Anton Udvardi,
Lulu Veling,	Alcino Blum,
Mrs. Minnie Richards,	Joseph Koegel,
Florence Clinton-Sutro,	Dr. José Godoy,
Calixa Lavallee,	Caryl Petersiles,
Clarence Eddy,	Carl Reiter,
Franz Al.	George Gemünder,
Franz Bismarck,	Emil Lindinger,
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C. Mortimer Wiske,	Edward Heimendahl,
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Edvard Grieg,	Albert M. Bagby,
Eugene D. Albert,	W. Waugh Lauder,
Lili Lehmann,	Mrs. W. Waugh Lauder,
William Candideus,	Mendelssohn,
Franz Kneisel,	Hans von Bülow,
Leandro Campanari,	Clara Schumann,
Franz Rummel,	Joachim,
Blanche Stone Barton,	Samuel S. Sanford,
Amy Sherman,	Trans Liss.
Thalia Rymer,	Christine Dossert,
Achille Ernani,	Doris Hennings.
King Ludwig I I,	A. A. Stanley,
C. Jos. Brambach,	Eras. Catzenbusen,
Henry Schradieck,	Heinrich Hofmann,
John F. Luther,	Charles Fradel,
John F. Rhodes,	Eduard Saver,
Wilhelm Gericke,	Jesse Bartlett Davis,
Frank Taft,	Dory Burmeister-Petersen,
C. M. Von Weber,	Willis Nowell,
Edward Fisher,	August Hyllested,

WE extend to the *New York Times* our heartiest felicitations. In placing its musical department in the hands of Mr. William J. Henderson it has done a wise and a just act. Mr. Henderson is a real lover of music, and an intelligent one as well. Unless he is made to write to order, so as to make his articles conform to the old policy of the paper, the readers of the *Times* will find his criticisms during the coming season not only interesting and clever as bits of writing, but also earnest and appreciative of the loftiest things in music. Mr. Henderson has frequently written musical articles for the *Times* while performing his duties as a member of the city staff of the paper, and is thoroughly conversant with a critic's duties. It is to be hoped that he will be permitted to choose his own policy, and not be hampered by being tied to the dry bones of the past.

cede that such an experience is tempting; but resist the temptation. Steel your heart, *caro Campanini!* If you bring Scalchi, as the newspapers say you intend, you'll find that she and her titled husband will not take wind for payment, but will spend their days and nights conspiring to keep you to your bond. And Nannetti, the bass, dates back to the last successful years of Italian opera in the United States, and he will probably expect money with the same regularity that marked pay-day under the Strakosch régime fifteen years ago.

Ah, Campanini, those were the last days of bliss enjoyed by the Italian muse in the United States! Adversity overtook even Strakosch, and none of his successors has been able to bring prosperity back. Don't you try. The people of the United States have learned to appreciate a new form of lyrico-dramatic art since then. They have been taught that the lyric-drama can be made to appear a real drama, not a mere conceit in costumes. They have fostered a taste for richer harmonies and better instrumental parts than the old Italians offer them. They don't like guitar strumming of the Donizetti kind, since they have learned how powerfully the modern orchestra can take a hand in the real business of a musical play. Write to Angelo, dear Campanini, and be warned in time.

A WAGNER SOCIETY IN NEW YORK.

WE have been asked to invite such of our readers as are interested in the promotion of the modern school of music, which has its strongest exemplification in the works of Richard Wagner, to send their names and addresses to Mr. Edmund C. Stanton, at the Metropolitan Opera-House. It is proposed to organize a Wagner Society in this city, having for its aim the advancement of progressive musical ideas, through the patronage of a series of concerts conducted by Anton Seidl, and the discussion of questions bearing on the latest phase of the musical art. It is to aid in the organization of such a society that Mr. Stanton asks the co-operation of the friends of musical progress, and we hope he will get it in abundance.

No one who has read the criticisms that have appeared in this journal can be in doubt as to our musical creed. We believe in the Music of the Present, and this music is that which the worshippers of Italian jingles call the Music of the Future. The term is a perversion of Wagner's phrase "Art-Work of the Future," and was invented by his enemies as a term of derision. But it has cost his cause nothing. In the same sense America is the country of the future, and an appreciation of that fact is one of the qualities of the American people which has enabled them to make theirs the great country of the present.

In Wagner's art there is something which appeals with peculiar force to the people of this country. Half a century sufficed to show to this new, fresh, energetic people that the Italian opera was a mere shell. Its sweets could not satisfy a nation that has had so much to do in the way of self-creation in a short time that it has had no time to cultivate the emotional hypocrisies which underlie the old-fashioned Italian opera and mark its affected admirers. Wagner is strong and manly, and naturally he found speedy, enthusiastic and genuine appreciation among a people who would never have built up a republic like ours in a single century if they had not themselves been strong and manly. We believe that after the storm and stress period is over America will be as fruitful in art as she is already in other intellectual activities, and her art products will breathe the modern romantic spirit. We do not expect always to agree with the principles of interpretation applied by Wagnerian conductors to classical works, but we appreciate the value of concerts which awaken musicians, lay as well as professional, out of their customary lethargy, as Mr. Seidl's did last winter. The projected Wagner Society has our best wishes for its success. We welcome it as an excellent coadjutor in the work of musical reform.

GOOD ADVICE TO CAMPANINI.

WE observe in the daily newspapers advance notices of a prospective season of Italian opera under the management of Mr. Italo Campanini. Of course the notices are accompanied by statements to the effect that Mr. Campanini's voice has profited greatly from the rest which he has enjoyed of late years. This means that if the Campanini Company comes (on which proposition we would like to be considered as somewhat skeptical), then Campanini, the tenor, will sing.

We do not consider the danger imminent, but if we could reach the ear of the stale tenor we would, in a spirit of unadulterated goodwill, extend to him the advice which *Punch* once gave to people about to marry: Don't. Italo, if you have saved a few thousand dollars during your career, say enough to supply you with macaroni during the rest of your life and permit you to indulge in an occasional bout with a bottle of Chianti, don't go into the opera business. It won't pay. Keep your money. We know that you have been ambitious to shine as an impresario for a long time, and we are willing to concede that the experience of your old rival at the Metropolitan, Mr. Stagno, who is running an opera company in South America and successfully demolishing the reputations of such tenors as he hires who chance to sing better than he (and no one could sing worse except yourself, dear Italo), we are willing to con-

HAYDN'S SKULL.

M. FRANKL, a Viennese journalist, has greatly interested the musical public with an account of the vicissitudes which Haydn's skull has passed through since it was stolen from its grave two weeks after burial. The loss was detected when Prince Esterhazy had the remains of the "Father of the Symphony" exhumed in order to place them in the Esterhazy vault in 1820. Frankl saw the skull recently and published a document which now lies in a casket near it in the Anatomical Museum of Vienna. This document is in the form of a will, and was written by Johann Peter, governor of the Imperial and Royal Prison. Peter relates that a week after Haydn was buried in 1809, he, with

two friends, one a secretary of Prince Esterhazy, bribed the keeper of the cemetery and stole the head of the great musician, the purpose being to study the skull in the hope of securing evidence of the correctness of Dr. Gall's phrenological theories. When the loss was discovered in 1820 a search was made of all the craniological collections in Vienna. Peter had sent the skull to a friend, and being promised immunity from prosecution he asked the friend (who was one of the grave despoilers) to hand it over to the police. The friend professed to do so, but years after, on his death-bed, called Peter to him and returned the skull, saying that he had deceived the police with another skull from his collection. Peter wrote a will relating the circumstances and bequeathed the skull to the Vienna Conservatory of Music, but in his last sickness added a codicil giving the relic to his physician. Through the latter it found its way into the Anatomical Museum.

It is difficult to understand why so little has been said about this matter in the public prints. The fact that Haydn's skull was preserved in a collection in Vienna is not new, but, so far as we know, Mr. Frankl was the first to publish the singular confession of the man who stole it from the grave. It is probable, however, that those who saw the relic were pledged to maintain secrecy with regard to its history. John Ella, the veteran English concert-giver, in his "Musical Sketches," says:

One incident of historical interest, neither published nor much known, I must relate concerning Haydn. On removing the body of the deceased composer from Gumpendorf to its present abiding place in Vienna was found minus the skull! Medical men, it seems, had noticed some ailment of the great master. Without entering into particulars, I will merely state that, during my last visit to Vienna, in November, 1873, I had the honor of dining with Baron Rokitansky, the chief director of the great hospitals. After dinner the baron took me into his studio and carefully placed in my hands a well-preserved relic—the missing skull of Papa Haydn.

The fact becoming known that the missing skull of Haydn was in the possession of a medical man, a strong feeling manifested itself in Vienna to have the bodies of Beethoven and Schubert exhumed. In the "Life of Beethoven," edited by Moscheles, it is stated that a few days after the funeral of this composer a considerable sum of money had been offered to the custodian of the cemetery at Währing if he would bring the head of Beethoven to a place specified in Vienna. On this account the grave was watched every night for some time. In 1863 (thirty-six years after his burial) a committee was formed, and in presence of my friend Helmesberger, students of the conservatoire, and other persons—in all thirty-two—the graves of these inspired musicians, side by side, were opened and the bodies found intact. A most minute description was published of the actual appearance of the remains, afterward reinterred in metal coffins beneath suitable monuments. Around the tombs of these illustrious deceased is now an iron railing, upon which I have on All Saints' Day more than thrice hung immortelles.

HOME NEWS.

Mrs. Julia Rive-King has been in the Catskills.

Mr. Max Bachert, of Boston, was in town last week.

Mr. Alfred Wilkie, tenor, will make Boston his home this season.

Abbey is expected to arrive here to-morrow from Liverpool.

Minnie Palmer began her season at San Francisco on Monday night.

Ford's Grand Opera-House, in Baltimore, has been completely renovated.

Alexander Lambert will accompany Teresina Tua on her tour in this country.

Mr. Frederick Boscowitz, the pianist, will reside in Boston this coming season.

The Paris Eden Theatre was to have been sold last Saturday, the upset price being \$1,115,000.

Mr. Amos Whiting, director of the Pittsburgh Mendelsohn Union Society, is East on a vacation.

Miss Lizzie Annandale, of the Emma Abbott Company, just returned from a trip to Europe and is in the city.

Mr. Metzger's "Elegie" was recently played at one of the Boston Music Hall concerts, under Neuendorff, and was successfully received.

Mr. Adolf Neuendorff left for Europe on Saturday, and will return in the middle of September and conduct music hall popular concerts for the remainder of the season.

The repertory of the Carleton Opera Company, which begins its season September 5 at the new Detroit Opera-House, will include two new comic operas, but "Erminie" and "Nanon" will both be retained.

The grand organ Messrs. Jardine & Son have just erected in the Church of the Holy Cross, Lynchburg, Va., was opened last Friday by George W. Morgan, and it delighted the audience present with its tones and variety and beauty of its solo stops.

The Church of the Messiah, of St. Louis, has just given to George Jardine & Son, of this city, the contract to build a large organ of fifty stops and combinations containing all the latest improvements and new stops lately introduced by the Jardines from Europe. The unusual number of sixteen-foot stops in this organ will give a grandeur of tone equal to that of the

large organs of Europe, and the mechanical facilities will give the organist every control over the resources of the instrument. The value of the organ will be \$8,000, and it is to be finished for Easter Sunday.

James Pearce, graduate in music at Oxford University, after forty years continuous work in church music, has recently accepted invitations to play at Mount Vernon, Tarrytown, Dobbs Ferry, St. Mary the Virgin, New York, &c.

A complimentary concert will be tendered A. Waugh Lauder by the Illinois Philharmonic Society, of Bloomington, and quite a number of his pupils before his leaving Illinois for Boston. He has just finished a very successful summer session of lessons, recitals and lectures there.

The roof of Chatterton's Opera-House, Springfield, Ill., fell in last Tuesday afternoon, carrying a large mass of débris into the centre of the building and damaging it to the amount of about \$6,000. The building was remodeled in 1879 and cost over \$50,000. Six men were in the building, but escaped by getting upon the stage.

The following is the official prize program of the Singing Festival which is to be held next year in Baltimore under the direction of W. Edward Heimendahl:

1. "Saenger's Heimat"	Köllner
2. "Gruss über den Ozean"	Köllner
3. "Abachied"	Silcher
4. "Grab im Busento"	Gernsheim
5. "Jung Siegfried"	Zöllner
6. "An die Musik"	Lötsch

The Tribune says: "The Casino held larger audiences last week than at any other time during the summer, a fact which may, of course, be attributed to the welcome cool spell. Mr. Aronson, in talking about the approaching close of the 'Erminie' run, said yesterday: 'If it were not for the unalterable nature of the contracts we have made with theatres outside New York, we should not dream of terminating the run of 'Erminie' this year at all events. In fact, I do not think I exaggerate matters when I say that it would do excellent business throughout the whole of next season. However, on September 19 the most popular comic opera we have ever given must set out on its travels and visit Philadelphia, Boston, Chicago, Baltimore, Washington and other cities, where it will be given just as it is here. 'The Marquis,' which follows it, will be given with practically a new company. That it will prove a second 'Erminie' I hope; that it will be attractive I have no doubt, for it ran for 550 nights in Paris and 450 in London. We have had it in readiness for some time, but Mr. Hoyt is giving the last touches to his scenery, on which he and his staff have been at work for months. The dresses were all designed by Pilotell, a well known London artist, and have been made here under our own eyes. On Tuesday, September 6, we celebrate the five hundredth representation of 'Erminie.' On this occasion we shall present our friends with souvenirs, which we hope will attract some attention. They have been specially made for us in Dresden, of the finest china, and each will be placed in a nice little Russian leather portmanteau with the initials 'V. de B.' on them."

Among the passengers who arrived on La Bretagne from Havre yesterday, says the Monday World, was A. Durand, manager of the Maurice Grau French Opera Company. He has been in France for the last few months making arrangements for the coming season. An effort will be made this season to surpass all the previous records made by this company. Mr. Durand, however, astonishes all inquirers used to the ways of operatic managers by simply saying that the public must judge if he has selected a good company or not. "I found Paris very quiet," he said to a World reporter, "and for that reason I think I have been able to get better people for our season here. Our leading lady is Miss Julie Bannati, who was the original Olivette. She has been singing for some time past at the Bouffes Parisiens and has scored a good success. Our second leading lady is Miss Mary Pirard, who was formerly at the Folies Dramatiques, and who has just finished a run of 140 nights in 'Mlle. Nitouche' at Bordeaux. I have also been so fortunate as to make a contract with Guenoy, the tenor, and Mari, the baritone. These people have never been here before, and I am convinced we never have had so good a company."

Among the other people who will be in the company are Miss Stani, Miss Nordall, Miss Sebilla; Mézières, the comedian, who is well known here; Mr. Tony Steplen and Desclos. There are also thirty people engaged as a chorus, and the rest will be procured here.

The season will begin at the Star Theatre September 26 for three weeks. The company will then go to Boston and Montreal for a week in each city, when it will go to Havana and Mexico. The new opera comique, "Le Grand Mogol," by Audran, will be produced the opening night here, and it will be followed by "Sermant d'Amour," by the same composer, who is also the composer of "La Mascotte." Neither of these pieces has ever been seen on this side, but they have attracted great houses in France. The other operettas which will be produced are "Fatinitza," "La Fille de Mme. Angot," "Le Petit Duc" and "Mlle. Nitouche."

The cable brings the following from London: "The National Eisteddfod has not attracted the attention of the public to the extent it was expected it would do. Mr. Gladstone, who, it was expected, would take the chair, did not put in an appearance, and the Marquis of Bute took his place on the first two days, but he also failed to appear on the third day, and Lewis Morris officiated for him. The address was commenced by Henry Richard in the Welsh language, but he lapsed into English as he

pitched into the Imperial Government for its discouragement of the ancient language, and the loss which must follow the extinction of the language, which boasts both an ancient and a modern literature. The great event of the second day was a choral competition, in which eight choirs competed—two from Yorkshire and Nottingham, two from North Wales and four from South Wales. These were directed to sing a selection from Bach, besides Händel's "Wretched Lovers" and Mendelssohn's "Come With Torches." The only accompaniments allowed were the piano-forte and the harmonium. An eminent jury decided that they were equally divided between Huddersfield and Bangor for the first prize, but awarded Swansea the second. Great dissatisfaction followed the announcement and the Yorkshiremen declared that they would not sing again. Next followed a miscellaneous concert. Thursday was choir day. In several instances the judges decided that the work was too unworthy to award prizes. Among the musical competitions was one in harp playing for small boys, who competed and failed to secure the prize. The Rev. R. Williams carried off the first prize of £40 and a gold medal for the best poem on Queen Victoria. In honor of the president, the venerable Clwyfardd, the Arch Druid of Wales, the bards delivered poetic effusions, and the Prince of Wales, who presided, made a big hit by a happy speech."

Pasdeloup.

THE cable has announced the death of Jules Etienne Pasdeloup, the eminent French musician. Pasdeloup was born on September 15, 1819, at Paris, and was the son of a musician. At the age of ten he entered the conservatory, with which he maintained important relations for a long time. He was assistant teacher at the conservatory, répétiteur, as they call it, in 1847, and in 1847 took charge of a class of piano pupils. In fact, he was an important figure at the conservatory until 1868, when other duties attracted his attention. He had already organized in 1851 the Société des Jeunes Artistes du Conservatoire, which gave symphony concerts at the Salle Herz. Out of this society grew the "concerts populaires de musique classique," for which the Cirque d'Hiver was secured in 1861, which was the place to hear classical works in Paris at a low price. The concerts proved great successes, and were not devoted exclusively to the classical school, but offered great encouragement to the younger French school of Saint-Saëns, Massenet, Bizet, Lalo and other well-known and now renowned musicians. Also, the novelties of foreign composers were played under Pasdeloup, whose enterprise received universal endorsement. In other musical organizations Pasdeloup was not as successful as with his concerts. His direction of the affairs of the Théâtre Lyrique led to failure. This and the fiasco of the choral concerts at the Athénée forced him to rely upon the Cirque d'Hiver almost exclusively. He was also conductor of the Orphéon, a male chorus society in Paris. His influence was in the proper direction, and he leaves a host of admirers to regret his death.

Latest from the London "Figaro."

Probate has just been granted of the will of Mr. Lindsay Sloper. The personality was of nominal amount.

* * *

From time to time we read in the foreign papers of the decease of "the last of the family of Donizetti." It appears, however, that Giuseppe and Gaetano Donizetti, still living at Constantinople, are the nephews of Donizetti's brother, who organized Turkish military music after the European model.

* * *

At the Teatro dal Verme, Milan, a success has been achieved for an opera entitled "Colomba," written by Mr. Radeglia, who was born at Pera of Dalmatian parents, studied at Constantinople, and is accordingly one of the few recognized composers who can fairly call themselves subjects of the Sultan of Turkey.

* * *

Verdi has, to a correspondent of the Deutsche Revue, been delivering himself of a panegyric of German music, and particularly that of Bach, "who," adds the composer of "Il Trovatore," with all due modesty, "I acknowledge as my master."

* * *

Mr. Andrew Black, a popular Glasgow baritone, who studied in London under Mr. Randegger and the late Mr. J. B. Welch, made his début at the Crystal Palace under the conductorship of Mr. Manus, last Saturday. He gained so great a measure of success that he was engaged for the concert of Saturday next.

* * *

Mrs. Nordica will, after all, not leave Europe this year. She has been engaged through Mr. W. B. Healey's agency for a large number of oratorio and other concerts in the provinces next winter, but before the season starts she will go to Berlin on September 21 to appear at four operatic representations and three concerts.

* * *

Dr. Joachim, director of the Academy of Fine Arts, Berlin, has just been nominated president of the academy from October 1 next to September 30, 1888.

PERSONALS.

CHICAGO MUSICAL NOTES.—Mr. L. Gaston Gottschalk will spend the next three weeks in St. Catharines, Ont.

Mr. F. Ziegfeld, of the Chicago Musical College, is expected home from his California trip in a few days.

Mr. August Hyllested will take a few weeks of recreation previous to the commencement of the fall term of the same college.

Mr. Carl Hild, the eminent violinist, has accepted an offer from the American Conservatory, of Chicago, and will begin with the fall term. Mrs. Hild will also be connected with the same institution as piano teacher.

SAUER.—Emil Sauer, the talented young pianist, has just entered upon the holy state of matrimony. On July 30 he was married at Dresden to Miss Alice Elb, of that city.

A BIG CHANCE FOR THE RIGHT MAN.—The removal of Mr. Bowman September 1 to his new field of labor in this city and in Newark, N. J., will create a vacancy in St. Louis which will prove to a capable church musician and teacher a very respectable bonanza. The fact that half a dozen or more of Mr. Bowman's piano pupils are to follow him to New York this year, and others intend doing so later on, points to the suspicion that either there is a dearth of first-class teachers in St. Louis or that these pupils feel such confidence in Mr. Bowman's ability as a teacher as to induce them to make the sacrifice necessary to continue their studies under his direction. Mr. Bowman, who is "rustycoating," as he puts it, at Lake Minnetonka, Minn., writes us that his successor at the Second Baptist Church, St. Louis, has not yet been appointed, although there are numerous applications, some of them from English organists who wish to come over to undertake the duties of the position. The position is understood to be a very desirable one, as there is a good salary, an excellent organ, superior choir, chorus, contingent, &c., and an unusually well-developed musical taste in the congregation. Places of this kind are not as "thick as thorns on a thorn apple-tree," and those who are on the lookout for a good thing should grab quick.

THE MONKEY MUST GO.—The complaint to Mayor Hewitt of a citizen a couple of weeks ago that an organ grinder's monkey frightened his wife has sounded the death-knell of the Italians' pets. Mayor Hewitt put the matter before the Police Commissioners, who called upon the Corporation Counsel to define the legal status of the monkey. In an opinion sent to Police Headquarters he classes the beast as "insalubrious," and that settles it. Acting Superintendent Steers has issued orders banishing it from the streets, avenues, lanes, alleys, piers, wharves and public places, in the language of the ordinance, forevermore. Unless a fellow-feeling or a delegation from Little Italy moves the Aldermen to come to the rescue the monkey will henceforth be found no longer on the streets of New York. Section 228 of the Aldermanic Code of City Ordinances, under which the monkey is banished, provides that any person who shall permit any "bear or other noxious or dangerous animal to run at large in the streets (Wall street excepted), or who shall lead it by a string, muzzled or unmuzzled, shall be adjudged guilty of a misdemeanor.

Goats are set down in a clause by themselves with a penalty of \$3 for going at large in the streets, which Chief Clerk Kipp, who lives in Harlem, says sagely is probably the reason why they prefer the flower-bed in his front yard. Heretofore the police have classed monkeys with dogs and cats that acquire official importance only when they are dead. As "noxious" animals henceforth they will be tabooed dead or alive.

How many monkeys will thus come under the ban no one professed to be able to tell.

"It's a puzzle," said one of the captains, "that reminds me of the story of a Hamburg merchant they used to tell when I was a boy. It was before the days of transatlantic steamers or telegraphs, and when the merchant wanted a monkey or two to amuse his children he wrote by one of the packets to a correspondent in Rio Janeiro to send him 2@3 monkeys, as it is put in a commercial way. But the correspondent misunderstood him and by the next packet boat sent him 178 apes as a first shipment of the 203, regretting that no more were at hand, but assuring him that the rest would follow on the next boat. That merchant, I suppose, had a corner on the monkey market that year. So no one can tell. There may be two or three or 203 monkeys in New York. They will all have to go."

HARD TO BELIEVE.—The quidnuncs assert that Tamagno is coming over here to sing in "Otello." It is rather hard to believe, in view of Tamagno's important engagements.

FINE PRICES.—During Patti's forthcoming tour of South America \$15 in gold will be charged for orchestra seats and \$5 to the galleries.

THE DI MURSKA CONCERTS.—The Di Murska concerts will begin the first week in October. Di Murska, who has lately been singing at the Alexandra Palace, London, will sail from Liverpool early in September. Mr. De Vivo is going to publish a waltz just composed by Di Murska and called, appropriately, "Il Ritorno."

GOONOD'S NEWEST MASS.—A Paris letter says that Gounod's new mass, composed in honor of Joan of Arc and named after her, was performed for the first time recently in the historic cathedral at Rheims. The work, which had been carefully rehearsed under the baton of the composer, was listened to by about six thousand persons, and heard within the vast and venerable pile, it had a

telling effect. It was first suggested to Mr. Gounod by Cardinal Lavigerie, who wanted it for the festival of Pope Urban II., of Crusade memory, but the composer found that he was more inspired by the history of the peasant girl of Domrémy than by that of the Pontiff. The mass is accompanied principally by the organ, with the aid of trumpets and trombones in the prelude and of harps in the Benedictus. In some parts the voices are heard without accompaniment, and the work is mainly distinguished by its simplicity and severity, the florid effects of what are called "dramatized masses," or those with orchestra and choir, being avoided as much as possible. Mr. Gounod has followed the simple plain-chant Palestina school. There are several *soli*, but no preponderance of any particular voice or instrument, the whole of the music being written with an eye to the general ensemble of a strictly and severely religious character, harmony being in every instance combined with simplicity. In the prelude the organ alternates with the trumpets and trombones, the soprano voices take up the "Kyrie," and the fullest treatment is given to the "In terra pax," which abounds in melodious motives, the character of simplicity being, however, well maintained. The "Sanctus" is short, and, like the "Agnes Dei," for the choir only. The mass, although it will, no doubt, be used in many foreign and provincial churches, will hardly be popular, except, perhaps, as a temporary curiosity in Paris, where florid church music is pre-fered.

THE FIGHT OVER "BLIND TOM."—The fight for the possession of the person and property of Thomas Wiggins, better known as "Blind Tom," the pianist, has been transferred from Virginia courts to New York. Gen. James N. Bethune last Thursday appeared before Judge Donohue in the Supreme Court Chambers, and argued to vacate the order made by Judge Donohue last March appointing Mrs. Elise Bethune, widow of Blind Tom's late manager, John G. Bethune, a committee of the idiot's person and property. Blind Tom is in charge of General Bethune, with whom he has lived in Farquhar County, Va., nearly all his life when not traveling, and he wanted the blind musician put permanently in his care. Argument on Thursday was based on the fact that Blind Tom had always been a ward of the courts of Virginia and the courts of New York had no jurisdiction. The motion was opposed by counsel for Mrs. Wiggins and Mrs. Bethune. It was denied.

MRS. ANNA BULKLEY HILLS.—This lady informs THE MUSICAL COURIER of her return from Europe, and that she will remain at Richfield Springs during the summer. Mrs. Hills has had a successful musical season in England and is now open for concert and oratorio engagements.

NEW YORK HIS FUTURE HOME.—Mr. Anton Strelezki will reside in this city in the future.

THE QUOTATION IS CORRECT.—From London *Figaro* we quote the following passage:

"If the quotation by the New York MUSICAL COURIER from Mr. Dion Boucicault's article, "The Decline and Fall of the Press," in the July number of the *North American Review* be correct, it would appear that the veteran playwright is not very much better versed in musical history than the Society of Arts candidates can claim to be. Mr. Boucicault is reported to have written :

"If the record of other arts and of literature be examined, it will be found to show a similar lack of important productions. Fiction has lost its masculine power, and that field is almost exclusively occupied by women. In musical composition, of the galaxy containing Meyerbeer Rossini, Mendelssohn, Bishop, Verdi, Donizetti, Balfe, Wallace, Barnett, Macfarren, Auber, Flotow, Bellini, and a score the reader will not fail to recollect, only Gounod remains, and he, like Verdi, belongs rather to the past than to the present, which has produced Offenbach, Strauss, Lecocq and Sullivan. These are the exponents of the musical age."

Sir George Macfarren and the veteran Mr. Barnett will probably be almost as interested to learn that they are dead as that Offenbach is alive.

The quotation is correct. That's what Boucicault said.

Musical Education Free.

YOUNG musical students with talent and ability, and not the means to pay for instruction, will find the offer of the Chicago Musical College a desirable one of which to take advantage. Free scholarships for the ensuing year will be issued to pupils who have sufficient talent to make their studying a benefit to themselves and a credit to the college.

In addition to this the college will issue one hundred partial scholarships. This means instruction for those who receive these scholarships from September 12, 1887, to June 30, 1888. Applicants must come well recommended by the principal of his or her school or pastor of their church and register before September 1, when the examinations will occur.

The Chicago Music Company have kindly offered to assist in this enterprise and will furnish the sheet-music necessary in the course of study at the college without charge to the pupils who receive the free scholarships. This is a magnanimous offer from a music school that has methods of instruction both thorough and comprehensive and the development of talent is certain.

Mr. Moneybags, who has recently acquired a fortune—"It's a shame and a disgrace the way everybody conspires to rob a rich man."

Friend—"What's the matter now?"

"Well, you see I had a little party at my mansion last night."

"So I saw by the papers."

"And to amuse my guests I ordered some music."

"Yes, I heard you ordered a quartet."

"Just so, and darn my buttons if four singers didn't crowd into the room and sing, and I had to pay all four of them, and mind you I only ordered one solitary quartet. That's the way I'm swindled every day of my life, and I'm tired of it.—Texas Siftings.

Mrs. Marchesi.*

[BY OUR OWN CORRESPONDENT.]

To Mrs. Marchesi:

JUNE 14, 1887.

DEAR MADAM—I have the honor to represent THE NEW YORK MUSICAL COURIER, a high-class musical publication, for the columns of which I am desirous of writing in the near future a feuilleton on the subject of your work as artiste and teacher. The name of Mrs. Marchesi is a household word with our readers; your American friends and admirers are legion. Will you, and when will you, afford them a real pleasure, by revealing a chapter from the rich volume of your experience, through the medium of

Yours sincerely, HENRY WOELLHAF.

PARIS, 25 Bd. de Magenta.

JUNE 15, 1887.

Mathilde Marchesi, Marquise de Castrone de la Rejata, will be pleased to see Mr. Woellhaef to-morrow (Thursday) at noon.

PARIS, 28 Rue Jouffray.

Promptly at noon the next day I rang at Mrs. Marchesi's charming hôtel, situated in a quiet street of the beautiful Porte Maillot quarter. The celebrated cantatrice is a busy woman. She was still engaged in giving a lesson, and as I passed through the vestibule of the *entresol* I met a bevy of girls preparing to depart, who were evidently members of a class that had been dismissed immediately before. I followed the liveried valet up another flight of stairs, presently to be ushered into a handsome apartment on the first floor. Here I was cordially welcomed by Mr. Marchesi, the husband of the great songstress, himself a cosmopolitan artist, who for many years shared the triumphs of his wife on the operatic and concert stage. Besides being a cultivated musician the marquis is a charming talker, and the amount of information I drew out of him in the course of a quarter of an hour's conversation on a variety of musical topics would in itself form the material for an interesting letter. For this time, however, if I am not to overstep the limits of my space, your readers must content themselves if I confine myself to utilizing later on (in the sketch of Mrs. Marchesi's life) those portions of Mr. Marchesi's conversation that had a direct bearing upon my present subject. The servant finally reappeared to announce that "Madame" awaited me in the *salle* below.

Picture to yourself a comely woman, simply clad in an airy summer dress of subdued colors, whose dark hair is slightly tinged with gray, who celebrated her sixty-first birthday on the 26th of last March, but whose fresh complexion, bright eye and elastic step make her appear forty; a woman with a well-formed and nobly poised head, with an expressive face that flashes intelligence and good nature at times, or wears a look of quiet dignity when the features are at repose; picture to yourself, finally, a woman whose manners are at the same time business-like and refined, and always fascinating; who is natural and unassuming in spite of her greatness; whose cordiality causes you to feel at ease in her presence, and who speaks English to you with a little foreign accent, in a voice that charms with its agreeable and honest ring. Then you have Mrs. Marchesi, as she looked and lived before me that morning in June.

After the mutual exchange of the usual civilities, I contrived to turn the conversation in the direction I wanted, and Mrs. Marchesi spoke as follows:

"Yes, a large proportion of my pupils are Americans. At present there are in my class no less than—than—where is that list? My dear, won't you bring me the pupils' register?"

Mr. Marchesi soon returned with it, and through his courtesy I subsequently received a copy of the American list, which I subjoin: Misses Ida Marshall, Boston; Julia Wyman, Chicago; Eoline Stoddard, Boston; Emma Scroggs, Detroit; Fanny Otto, St. Louis; Marguerite Scobie, San Francisco; Emma Eames, Boston; Adeline Hibbard, New York; Alice Wentworth, Boston; Lois Nathal, New York; Mary Jones, Brooklyn; Lizzie Jones, New York; Emma Boyles, Philadelphia; Ella Goad, San Francisco; Bertha Fuller, San Francisco; Mrs. Nelly Armstrong, Melbourne.

"There! Sixteen!" continued the maestra. "I like my American pupils. They are talented and have delicious voices. But I have one complaint to make, and I want you to say in your paper that American girls come to me almost invariably unprepared—as bad *musiciennes*. They have had lessons, yes, but there is no *fundament* to their musical education. They come unable to read at first sight; unable to sing in time, to beat time; without a knowledge of harmony—in a word, without knowing music. Then, they know French and Italian very little or not at all; they have no idea of correct tone formation, &c.; not the faintest idea of the length of time it takes to make a finished artiste. And under these circumstances they come to me with the most extravagant expectations. They are in a hurry to coin money out of their talents, and want to force all in the compass of one short year, instead of being willing to traverse the slow, sure path that alone leads to excellence. There was Miss B., an example. She was an exceptionally talented girl, and had one of the sweetest voices I ever heard. But she came too ambitious. She wanted to do in one year what it has cost others years to accomplish. She worked hard and for a time made enormous progress, but at the end of the year she was completely broken down physically; a typhus fever of great malignity followed. She recovered, but now she is a year in Italy trying to recover her lost energies. I doubt whether the poor girl will ever be herself again."

"Poor girl!" indeed. At what a price is she now learning *Eile mit Weile*!

"I am convinced, dear madam, of the perfect justice of your

* Mr. Marchesi has also published a "Method for the Voice," a collection of *vocalises*, collections of Sicilian, Napoitan, French and English songs, &c., and will be remembered as a one-time member of Italian opera in New York, whither he was compelled to flee on account of his participation in the Italian revolution of 1848.

remarks, and your experience is shared by all celebrated teachers in this and other European musical capitals, as I know from personal observation; but, granting that a pupil does come well prepared, is musically gifted and really endowed with a voice, what is the limit of time that such an one ought to remain with a teacher like yourself for the so-called 'finishing touches'?"

"That includes a great misapprehension, because the art of singing depends principally upon the formation and development of the voice. But according to general experience all your gifted and well-prepared newcomer pupils must learn at first how to attack the tone and form it properly. At the same time they generally have no idea of the different registers of the voice, nor of the way of settling and binding them together through its whole compass. Therefore at the beginning the time must be exclusively devoted to free them from wrong habits; that is to say, to teach them the correct formation of the voice and the regulation of the mechanism of it. Consequently, admitting that the new pupils are musically well prepared, three years are indispensable for forming a perfect artist-singer. The first year should be devoted exclusively to vocal studies, the second one to style, and the third to the répertoire, together with declamation and mimic."

"Under extremely favorable circumstances a two years' course of study might suffice for an extraordinarily gifted, intelligent and industrious pupil, but that ought to be the extreme limit."

Read Mrs. Marchesi's words again, fair readers of THE MUSICAL COURIER, if you have skimmed over them lightly! They contain some very old but golden truths. Read them again and with attention, those of you in particular who are talented, who have voices and whose ambition may lead (or *mislead*) you some day to come abroad to take a finishing lesson or two from some great teacher, and then, presto change! expect to be great singers yourselves. You will be woefully disappointed.

"Said Leschetizky to me one day in Vienna, 'Provided the "stuff" is there, I consider that ten years are necessary for forming an artist-pianist, and the lessons must be of the best.'

Ah, the long and weary road! But the only one!

My interview with Mrs. Marchesi terminated soon thereafter, but, owing to a lucky circumstance and the amiability of my hostess, it was my privilege to pay a second visit to the Hôtel Marchesi the same day.

"I give a musicale this afternoon at five, at which two of my best pupils will sing. You are, I see, particularly interested in my American pupils, and as both of these ladies happen to be Americans I invite you to come. Ordinarily, I never admit strangers, but in the case of THE MUSICAL COURIER I will for once break my rule."

Your representative thanked Mrs. Marchesi for the honor, and, of course—he came. In the music-room adjoining the salon a platform *en miniature* had been improvised. A grand piano, before which sat one of the veteran *accompagnateurs* of Mrs. Marchesi, occupied another corner of the room, and every inch of remaining space was filled by an audience composed almost exclusively of her *élèves*. The only visitors present were Mrs. Eames, a most charming American lady, mother of one of the fair débütantes; Messrs. Muratet, tenor, and Sautin, baritone, both of the Grand Opera and both participants in the program; Mr. Plugue, a jovial old gentleman, master of mimic, &c., at the Grand Opera and to some of the pupils of the Marchesi school; last and least, moi.

At last all is in readiness, and the first of the two young débütantes mounts the stage—Miss Emma Eames, of Boston. She is a typical American beauty, a lovely young girl just budding into womanhood. How fair she looks, and with what admirable self-repose does she face that most critical of all audiences—the audience of rivals! The accompanist strikes a few chords, and we know that it is the *scena* from "Faust" containing the "Jewel Song" that she is about to attempt. It is a model performance from beginning to end. Vocally, as well as histrionically, Miss Eames is a great success, and the faces of Mrs. Marchesi and "cher Mr. Plugue," who is quite adored by the young ladies, are radiant with pleasure.

Later on the young artiste sings the duo from the same act of the same opera, with Mr. Muratet, and is no less successful. I doubt if I have listened to a more sympathetic or looked upon a more ideal *Marguerite*. Some day the world will hear from her.

Mrs. Nellie Armstrong was the second talented débütante. The "Mrs." must not mislead, for "Mlle. Melba" (her stage name) is young, and fair in the bargain. Mrs. Armstrong sang a difficult aria from "Hamlet," and with Mr. Sautin, a duo from "Rigoletto." Like Miss Eames, Mrs. Armstrong is the possessor of a soprano voice of considerable compass and agreeable timbre that has been developed to a remarkable degree of flexibility. In both of her selections she sang with great purity of tone and intonation; furthermore, some very brilliant *coloratura* and the aptness she displayed in subtly "binding together the different registers of the voice" spoke volumes for the excellence of Mrs. Marchesi's vocal method, and for some very conscientious work on the part of both pupil and teacher. Mrs. Armstrong was hardly less finished in her acting than had been Miss Eames, and the joint work of the two young ladies in this direction certainly furnished a strong letter of recommendation for the tuition of Mr. Plugue.

The soirée at an end, Mrs. Marchesi embraces her pupils—the conquered rivals are generous; there is general embracing all around between the ladies, only poor Mr. Plugue regards the proceedings with a wistful eye, for he is condemned to limit his congratulatory offerings to treasures of the hand and to words, very effusive words, but words for all that.

Mrs. Marchesi, or, to be exact, the Marquise of Castrone, née

Mathilde Graumann, was born March 26, 1826, at Frankfort-on-the-Main. Educated at first for a pianistic career by her aunt, the Baroness of Ertmann (to whom Beethoven dedicated his great A major sonata, op. 101), she subsequently studied singing under Otto Nicolai, the genial composer of "The Merry Wives of Windsor," at Vienna. Later she formed the acquaintance of Mendelssohn, under whose direction she made her début at one of the Düsseldorf festivals. From here Miss Graumann came to Paris, where she continued her studies, singing under Manuel Garcia; solfège, under Mrs. Klotz; lyric declamation, under Samson. At the same time she made a thorough study of the theory of music, and copied from such brilliant models as Lablache, Tamburini, Duprez, the Grisi, the Persiani, and other celebrated artists, who at that time were active on the Parisian stage. In 1849 Miss Graumann bade farewell to Paris, thereupon to spend three seasons at London, and finally to make an artistic tourneé through the principal cities of Germany, where she appeared in opera and concert with phenomenal success. It was at this period that she made the acquaintance of and married the Chevalier M. Salvatore de Castro Marchesi, himself, notwithstanding his princely origin, an artist of distinction, an elegant composer and a literary scholar, who has produced numerous Italian translations of German and French operas, including those of "Lohengrin," "Tannhäuser," "Medea," "Iphigenie in Tauris," and others.

Concertizing at Vienna in 1854 Mrs. Marchesi created a profound impression. Her superb voice and art were so admired that a professorship in the Imperial Conservatory of Music was tendered the great cantatrice and accepted by her.

Mrs. Marchesi remained in Vienna twenty years, her residence in the Austrian capital being only once interrupted, between the years 1861 and 1869, during which period she filled professional positions in Paris and at the Cologne conservatory, and undertook, with her husband, a second extensive artist-voyage throughout Europe. It was at Vienna that the Marchesi school of singing became so justly famous, and from Mrs. Marchesi's Vienna class emanated the majority of her now celebrated pupils, such as Gabriella Krauss, Guillaumine Tremelli, Etelka Gerster, Ilma di Murska, Rosa Papier, Jenny Broch, Antoinette Fricci, Mrs. Proksa-Schuch and a score of others less well known in America, but with substantial European reputations. Renowned American pupils are Emma Nevada, Rosa Stewart, Antoinette Sterling, Amalia Groll, Constance Donita and Eulalia Risley.

Since 1881 Mrs. Marchesi is again established in Paris. Here, as at Vienna, her services were sought by singers (lady singers only, gentleman pupils not being received by Mrs. Marchesi) from the four corners of the earth, and, as before remarked, notably by the fair *Americaines*. Vying with her class in point of cosmopolitanism is the "school" of the renowned *maestra*, instruction being imparted in Italian, French, German, English and Russian. Two well-known French and Italian orchestral leaders are engaged to accompany at the piano during the study of the répertoire, &c. Mrs. Marchesi is still in her prime, and receiving, as she does, only really talented pupils, the prospects are that she will for many a year to come continue to supply the lyric stages of the world with worthy exponents of her unrivaled art of the *bel canto*.

The exercises, vocalizations (for one, two and three voices), &c., utilized by Mrs. Marchesi in her teaching, consist of some thirty-one books, all of her own composition, and dedicated to such of her personal friends and admirers as Rubinstein, Ferd. Hiller, Gevaert, Ambroise Thomas, Gounod and Rossini. Twenty-one years ago the latter wrote to her:

"Insist upon teaching *Il bel canto italiano*; it neither excludes expression nor the dramatic part of singing, which is becoming a simple question of lungs, and without study very convenient."

Results testify that she followed Rossini's advice, and followed it well. In addition to the above, Mrs. Marchesi has recently published an elaborate "Method of Singing" ("Méthode Théorique et Pratique de l'Art du Chant," Paris: Leon Grus), which I particularly recommend to American teachers and students. The work has already been adopted by the Brussels Conservatory of Music and by divers prominent European professors of singing.

Mrs. Marchesi has been decorated by nearly all of the potentates of Europe, is a member of numerous musical societies (including the Società di Santa Cecilia, Rome; the Accademia Musicale, Florence; the Accademia Letteraria, Arezzo, &c.), and a regular correspondent of the *Signale*. In conclusion, I refer your readers for further information on this incompletely treated subject of mine to a highly interesting autobiography of Mrs. Marchesi that appeared in Vienna in 1877, but which will be issued next winter, greatly extended, and in no less than four languages, viz., French, English, Italian and German.

* * *

At the hour of posting my manuscript I learn that Miss Eames, above mentioned, has been engaged for leading roles in the Brussels Grand Opera, and that Miss Melba has excellent prospects of becoming a member of the Paris ditto. She is now negotiating with the directors.

H. W.

.... The Liverpool Philharmonic Society will begin its coming season on October 4. Twelve concerts will be given. The pianists engaged are young Josef Hofman, Miss Fanny Davies and a Mr. Schoenberger. The vocalists will be Albani, Nordica, Patey, Hutchinson, Trebelli, Hope Glen, Emily Winant and others, and Messrs. McGuckin, Santley, Lloyd and others. Sullivan's "Golden Legend" will be given; also Stanford's "Revenge," Spohr's "Fall of Babylon" and Rossini's "Moses in Egypt" are in preparation.

Correspondence from Germany.

AIX-LA-CHAPELLE, July 30, 1887.

WONDERS will never cease, and a wonder it certainly must have appeared to the good citizens of the writer's native town of Aachen (better known as Aix-la-Chapelle) to be treated to a Wagner concert. For generations past this place, as well as the other two Netherhenish cities of Cologne and Düsseldorf, at which the annual celebrated musical festivals are given, has been known as one of the strongholds of musical conservatism. The programs for the annual six great subscription concerts and the weekly meetings of the local amateur society, "Instrumentalverein," were invariably made up from the works of the classic school, and the modern tendency only reached up to the romanticists Mendelssohn, Weber and Schumann, whose works were not unfrequently performed here. Of entirely modern composers only the followers, or rather imitators, of the classic school, foremost among them Hiller, Reinecke, Rietz and a few others, were represented among them, but the chief of them, Johannes Brahms, was never heard of, as his works were too difficult both to execute and to understand. Of the modern Russian and Scandinavian school (Gade excepted) the programs took no notice whatsoever, and of the modern French and Belgian school only Saint-Saëns, who is personally very well liked here, and the late Brassin, who by-the-bye was a native of Aix-la-Chapelle, stood a chance of being heard.

The tendency which debarred anyone up to Ferdinand Hiller's death from ever becoming one of the conductors of the Netherhenish musical festivals, who was a professed Wagnerite, was also manifested in the choice of the conductors for the local concerts, and thus it happened that under the late excellent but over-conservative music director, Ferdinand Breunung, one of the naturally most musical cities of the entire universe was kept in utter ignorance of the musical progress of the age. He was followed by the ultra-Wagnerite, Kniese, who made the mistake that every ultra anything is almost sure to make, for he suddenly, and without the least leading up to it, gave the public nothing but Wagner, Berlioz and Liszt. For a public that, musically, had hitherto been fed mainly and almost exclusively on Händel, Bach, Mozart, Haydn and Beethoven, with a little allowance of Schubert, Schumann, Weber, Reinecke, Hiller, Rietz and Rietz, this change of diet was too vehement and they could not stand it. The consequence was the dismissal last year of Kapellmeister Kniese, in whose stead was engaged the excellent young conductor, Schwickerath, from Cologne, who in the latter city had so quickly gained an equally good reputation as choral and orchestral leader. He went to work here in the right direction, and his success with the Aix-la-Chapelle general public and the many strangers who are living here and taking the baths has been an almost unparalleled one. In the short space of one year he has, by gradually working up his programs to the demands of the day, wound up his season of weekly symphony concerts with a Wagner concert, mentioned in the beginning of this letter, and which was given last Tuesday night at the very beautiful great Kurhaus-Saal, before an audience which in numbers filled the entire seating capacity of the hall, and consisted of the élite of the citizens and strangers, all of whom listened to the entire performance with apparently the utmost interest, and certainly showed the most stormy enthusiasm that the usually somewhat reserved audience is ever likely to manifest.

The program for the occasion consisted of the following purely orchestral numbers:

"Meistersinger" Vorspiel.....
"Album Leaf" (by request).....
"Parsifal" Vorspiel.....
"Faust" Overture.....
"Lohengrin" Vorspiel.....
"Kaisermarsch"

To say that all of these difficult numbers were well rendered would be bestowing false praise. Only one rehearsal is usually held for these weekly concerts, and although a short additional one was obtained from the hard-worked city orchestra, both of which the writer attended, it was plain that for many of the amateurs who gratuitously give their services and who are mostly to be found among the string quartet, the music was somewhat too difficult. Wagner's dissonances and their final solution must be played with the utmost purity of intonation, or they become by contrast more unbearable than the simple harmonies of other writers, and it certainly does not enhance the beauty of the "Lohengrin" vorspiel if some of the first violins wind it up in the firmly held note of G sharp, instead of the A, for which the ear is craving. Nevertheless the performances, as a whole, were highly creditable to the Aix-la-Chapelle orchestra of thirty-four members and its reinforcement of amateurs, as well as to the fine abilities and noble musical conception of Music Director Schwickerath, who yields the baton with energy and precision. He has just left for a short summer vacation and will resume his duties with the beginning of September, when at one of the first symphony concerts the program will contain a few numbers from the writer's compositions, which are so far almost entirely unknown to his own former fellow-citizens.

The annual benefit concert for the city orchestra was given last Sunday and preceded the above-mentioned Wagner concert by two days. It was well attended and realized quite a handsome sum, which was afterward equally distributed among the thirty-four members. The daily concerts given by that body at the Kurhaus are conducted by Concertmeister M. Winkelhauß, who unites in his own rather small person the qualities of an admirable musician of more than common executive ability, for he is an equally good conductor as he is an organist, pianist and violinist, and he undoubtedly deserves a higher and more important

position than the one with which his innate modesty bids him to be satisfied. The program for this concert is of a varied and popular character, and may serve as a specimen of what is daily heard here at the Kurhaus, and for the hearing of which you pay the modest sum of one reichsmark (twenty-four cents):

Grand Polonaise, op. 53.....Chopin-Müller-Berghaus

Symphonischer Prolog in Form einer dramatischen Ouverture.....Hiller

a. Tragödie; b. Comédie; c. Ballet; d. Oper.

Concerto for oboe.....Klughardt

Mr. Bergner.

"Charfreitäge-Zauber," aus "Parsifal".....Wagner

a. "Auf der Wacht".....Dierig

b. "Dianas Jagdruf".....Arndt

Solo trumpet, Mr. Kollmann.

"Pester Carneval," rhapsodie.....List

Introduction and variations for clarinet.....Beer

Mr. Wissmann.

Adelen-Walzer.....Strauss

Fantaisie über Melodien aus Rob. Schumann's Werken.....Levy

"The Whirlwind," caprice for cornet-à-pistons.....Mr. Kollmann.

Potpourri, "Der Zigeunerbaron".....Strauss

Grand Galop Chromatique.....List

O. F.

AMERICAN COMPOSITION.*

Its Recognition In and Out of the Music Teachers' National Association.

BY WILSON G. SMITH.

(Concluded.)

The typical American mind is progressive, and while appreciating with due respect the achievements of the past nevertheless possesses an unbounded faith in the possibilities of an unachieved future, and although thoroughly cosmopolitan in its tastes and desires, this very breadth and multiplicity of propensities gives greater promise of future development; hence it is that, when the master mind is evolved, these varied attributes which are to constitute its characteristics will present a perfected intellectuality and individuality to which the world will bend in homage.

We have no folk-lore, 'tis true, rich in its national characteristics, such as has enabled Chopin, Grieg and other men of genius to impart a national character and coloring to their inspirations, but we have abundant means at hand for harmonic and melodic invention, and, if we do not build a distinctly American school of composition, we can surely possess one founded upon true art tenets; for, to whom the muses whisper, to him also will the power be given to embody in living inspiration such ideas as stamp at all times the work of a master hand.

We are reading almost daily of miracles (seemingly such at least) being wrought by what is termed the "faith cure," which only proves, in its way, the wonderful and potent power of mind over the baser material matter.

What we need now for the further advancement of national

* Read before the Music Teachers' National Association at Indianapolis, Ind., July 8, 1887.

creative art is a "faith cure"—faith to believe that our native writers possess talent, and faith also to believe that our duty lies in giving them adequate encouragement and support.

Colossal genius is not the result of accident or a freak of nature. The greatest masters who have lived and left behind them imperishable monuments of their existence have not been the result of a chain of fortuitous circumstances; on the contrary, they represent the perfect embodiment of an art principle, and present to the world some art principle in its fullest development; hence, though the present generation, and perhaps generations to follow, may not witness the perfected phase of our art genesis, nevertheless it does not require the gift of prophecy to prognosticate the inevitable result. For this restless spirit of activity and creation, which prompts our present worthy and ambitious coterie of composers to give utterance to their best thoughts, this same benign influence will, in due course of time, evolve in our midst a master hand whose name and works will be sounded down the corridors of time.

Effort, progress and achievement have been, and always will be, strong attributes of American character, and a nation of thinkers and workers who have won for their country a position among the first powers of the earth will, in time, as the conditions become more favorable, produce creative artists whose names will take prominent place in the history of the world's art development.

The progressive spirit which has at times successfully pervaded our political and commercial circles now begins to exert its force in our musical life, and assurance will only be doubly assured when the present symptoms shall be developed into full realization and achievement.

Let not the American composer present or to come think to take up art development. Beethoven and Wagner ceased their labors, for 'tis this posing as genius supreme that naturally casts odium and obloquy upon native aspiration. Rather, like the parable of old, let him consider the number of talents intrusted to his keeping, and then, unmindful of personal aggrandizement, let him apply himself with diligence and perseverance to the working out of the art principles which he aspires to represent. That all cannot be Beethovens and Wagners is of itself a self-evident truth, nor need it be a stumbling block to useful or honorable activity; for whatever tends to elevate the national art standard is a step in the right direction, and all work capable of attracting the respectful attention of educated musicians are foundation-stones, however small, upon which the superstructure of American musical art is to rear its lasting edifice. Hence, again, it is that if the practical results yet attained do not reach the highest pinnacle of art requirement, the motive power is at work, and you, who have listened to the varied offerings of our native composers, must, with me, extend the hand of fellowship and offer sincere congratulations upon the excellence of their works which evidence thorough musicianship and abundant talent, feeling the while the truth of my assertion that Americans possess the necessary brains, energy and talent to become in due course of time a representative school among the nations of creative musical art.

The Summernight Concerts.

UNDER the direction of Mr. Gustav Hinrichs a large orchestra on Monday night gave the first of a series of Summernight Concerts at the Madison Square Garden. The success of this concert was from all points of view a matter of congratulation to the gentlemen who have charge of this necessary style of amusement. The program was as follows:

1. March, "Tannhäuser".....	Wagner
2. Overture, "Freischütz".....	Weber
3. Waltz, "Geschichten aus dem Wiener Wald".....	Strauss
4. Hungarian Dances.....	Brahms
5. Overture, "Siege of Corinth".....	Rossini
6. Selection, "Traviata".....	Verdi
7. "La Jota Aragonaise".....	Saint-Saëns
8. "Ride of the Valkyres".....	Wagner
9. Marche Heroïque.....	Hinrichs
10. "Husarenritte".....	Spindler
11. Gavotte, "La Guitare".....	Anthoine
12. Galop, "Capriole".....	Strauss

For last night the following program was announced:

1. March, "Prophet".....	Meyerbeer
2. Overture, "Ruy Blas".....	Mendelssohn
3. Waltz, "In's Centrum".....	Strauss
4. Selection, "Aida".....	Verdi
5. Overture, "Merry Wives".....	Nicola
6. "Ave Maria".....	Bach-Goussod
7. Bacchanale, "Samson and Delila".....	Saint-Saëns
8. Rhapsodie Hongroise, No. 2.....	Liszt
9. Overture, "Gazza Ladra".....	Rosin
10. Waltz, "Carnevalsbotschafter".....	Strauss
11. Moonlight song.....	Bial
12. Galop, "Storchschabel".....	Fahrbach

—Henry Mehlig, the father of Anna Mehlig, the pianist, is dead, at the age of seventy-six.

—Mierzwinski has been engaged to sing ten times in Italian opera in Bologna, and is to receive 15,000 francs for the engagement.

—Gustave Satter is in one of the small towns of New Hampshire, writing a symphony for the opening of the Panama Canal, the work to be dedicated to Lesseps.

—Mr. Camba, the wonderful cani-flutist, who has astonished the musical circles with his diminutive instrument and his *ne plus ultra* variations, will shortly appear in concert here, under the management of Mr. De Vivo.

—Mr. Victor Herbert and his wife, Mrs. Herbert-Foerster, who sang at the Metropolitan Opera-House here last season, leave Bremen to-day for New York. Both Mr. Herbert, who is a cellist, and his wife are prepared to accept engagements here.

—Barton McGuckin, the tenor of the Carl Rosa English Opera Company, will come to this country and sing the lyric tenor parts in Locke's company. As was announced by this paper last week, Sylva will sing heroic parts. Ella Russell, who made a success in Italian opera in London and Berlin, may also join the company.

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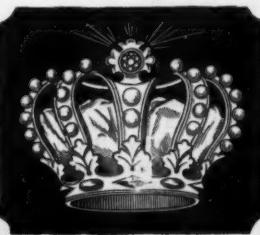
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The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 392.

Subscription (including postage) invariably in advance.

Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

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NEW YORK, WEDNESDAY, AUGUST 17, 1887.

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PROTECTION IN CANADA.

IN view of the present importance of the question, we deem it expedient to reprint the leading editorial of the London *Musical Opinion* and *Music Trade Review* of August 1, and append a few observations to the same:

The wisdom of the newly imposed duty upon the importation of pianos and piano parts by the Canadian Government is seriously open to question. Free trade, we believe, is an important condition to the success of trade in any country. In some countries, however, it is even more than this—being positively essential to the well-being of certain industries. This is especially so in the case of newly forming colonies; in countries where the materials necessary for manufacturing purposes are not produced, or in places where labor is costly. In Canada all these disadvantages exist. We are, therefore, the more surprised at the increase of duty they have thought fit to make. To hinder the importation of the completely manufactured instruments, though open to grave question, may possibly present points of advantage, but to refuse the assistance of foreign competition in regard to the various "parts," now so generally supplied by special makers, is going against their interests with a vengeance. Against opening their ports, it might be urged that there are plenty of makers in the country; but, with regard to the "parts," no such supply exists. It is true that the new demand would tend to create the supply; yet this can only be developed slowly, and even then materials are wanting, and must needs be imported. Will the Canadians ever be able to compete with England and Germany with regard to iron frames and actions? We do not think it possible. The advantages that England and Germany possess with respect to cheap labor and the production of materials must be very great.

The piano trade in Canada is but young, and, though it has achieved great things, it is yet far from being well established. To shut out foreign instruments and parts will greatly increase the price, and this will tend to cripple trade. Anyone who has had any dealings in such matters knows that the difference of ten, or even five, guineas in the price of an instrument will largely affect the chance of a sale. The great desideratum for the welfare of the Canadian piano trade is clearly to increase the sale of home-made instruments. They are now making a first-class piano, well adapted to compete with foreign-made instruments; therefore their aim should be to increase the popularity of their pianos. This they can best do by maintaining popular prices. In the double chain with which they are binding themselves they make this impossible.

In regarding this question the interests of the dealer must not be forgotten, for, while these exist, they form an important branch of the trade. This is especially the case in the colonies. The prohibition to the entrance of foreign goods will create a monopoly, and the work will be in the hands of a few, who will naturally make the most of their opportunity. It is useless to expect otherwise. If the Canadian piano trade was one huge co-operative concern, and all were engaged in promoting the common welfare, duties on imported goods would do less harm; but while the trade motto is "everyone for himself," the result is not likely to be advantageous to the trade generally, apart from the broader question of its effect upon the interests of the community.

This system of so-called "protection" is at best a doubtful speculation, in which the public are asked to invest their capital for the benefit of a certain class. The whole question is one of price, and consequently directly affects the purchaser. Two questions arise: Will the public speculate, and, if so, will it pay? Will the purchaser be willing to pay increased sums for pianos? If trade in this country is any guide, we should say no, for business would surely decline—that is to say, the number of pianos sold of all kinds would diminish. The number of pianos now made and sold in England is greater than ever before, and the fact that good instruments were never previously so cheap clearly indicates the reason. A return to the high prices would at once induce a falling off in sales.

Leaving this question, however, there yet remains the question of ex-

pedency—will it pay? Granting that the love of home-made articles or other reasons were sufficiently strong to induce a sacrifice in the matter of price on the part of the purchaser, would the game be worth the candle, and would the outlay serve any good end? If the trade in its day of monopoly could establish itself so that the fear of competition would be removed, well. If not, the support given to it would be wasted energy. In other words, the only good that can come from this obstruction to the entry of foreign pianos into Canada lies in the remote chance that it will give the piano trade in that country so good a start that it may afterward maintain the lead. If this cannot be done the experiment will only tend to increase the wealth of a few at the expense of the many, and add another proof to those already existing of the powerlessness of "protection" to improve trade.

We are not disposed to enter into any argument or discussion of the relative advantages of protection or of free trade, but will for the present leave that apparently muddled question to political economists and world improvers. We prefer to deal with a few of the statements made, some of which claim certain conditions as existing that do not prevail in Canada, where we have just been and where we have made personal observations. Let us see what our esteemed contemporary on the other side of the big pond assumes, and let us see how the actual state of affairs fit those assumptions.

"Free trade is an important condition to the success of trade in any country" says the London paper. That may be so, and it may not be the case, but the piano trade of Canada certainly did not succeed with free trade. Facts are awfully stubborn things; they are exceedingly unpopular with theories, and the facts in the Canada piano trade are that 1887 will see more than three times the number of pianos made there than any previous year ever produced. That is what the Canadian piano trade wants. It wants more pianos made than have heretofore been made. Such a condition of things does not suit the piano manufacturers of either England, Germany or the United States. Neither does it suit the piano manufacturers of the United States that European pianos are imported here. They can only prevent this by a prohibitive tariff that is in this sense a protective tariff. The Canadian piano manufacturers have such a tariff, and since they have it they are wonderfully busy. That's the fact, and it ends the argument.

Next, what says our esteemed competitor across the watery way: "Will the purchaser be willing to pay increased sums for pianos?" and referring to England the conclusion reached is this: "The number of pianos sold, of all kinds, would diminish." Suppose the sales would diminish in England? Suppose the London *Musical Opinion* is correct as regards the trade and economic conditions in England? Grant that. But what are the facts here and in Canada and an investigation into these facts should be made before a definite application of theories is held up as a guide for action. The facts in the case are that there are more pianos made and sold here under protection than Great Britain produces with free trade, and we average over twice the price, doing in the bulk, in wholesale and retail, a piano business in this country that would make the heads of half the English piano makers swim if they knew it. And so it looks in Canada to-day. Under free trade the few Canadian pianos made there could hardly be sold on account of the influx of American pianos. Now, as a dealer in Canada, if you want the goods promptly, you must order ahead.

Let it be remembered that we are only giving the facts as they to-day obtain. This seems to dispose of the arguments of our English brother. There is, however, another remark in the above article that indicates the Johnny Bull tendency of grab-all, and if you cannot get it under free trade you might as well take it with a slice of protection. The article says that, as there are plenty of piano makers in Canada, they might as well close their ports; but with regard to "parts" of pianos, they should come in free. Why? Because English pianos never did sell to any extent in Canada, and therefore protection does not hurt them much as it is, but now, now with an increased piano industry, the "parts" of a piano should be allowed to come in so that the London action and supply men can gobble up this new fattening lamb. The London paper then asks this question: "Will the Canadians ever be able to compete with England and Germany with regard to iron frames and actions? We do not think it possible."

How many English iron plates for pianos ever were used by Canadian piano makers? They are making, casting, bronzing, boring, &c., iron plates right in Toronto now, and, as to actions, the action made in this

land is the action chiefly used in Canada. Canadian dealers long ago discovered what kinds of actions are made here; now that they buy their pianos from Canadian makers they ask for the same action, and the manufacturers give it to them. And that is the case with other "parts" of pianos made in Canada. From what we have observed in Canada we do not believe that even a modified arrangement, as commercial union would be understood to be, would be acceptable to our Canadian cousins. Evidently they are bent upon making a little money themselves now, and are tired of sending the profits across to their amiable protectors.

THE increase of the value of imports of musical instruments into this country for the fiscal year ending June 30, 1887, over that of the fiscal year ending June 30, 1886, was \$128,271, or an increase amounting to about \$10,690 per month. Germany received about 6,000,000 marks from the United States for musical instruments of all kinds during the year ending June 30, 1887.

THE great fire on Friday night at Pittsburgh, which destroyed the splendid structure known as the Hamilton Building, is fully described in another part of the paper. So are the Knabe festivities in Baltimore. Here are represented two extremes in life, the one the sad phenomenon of destruction, the other the jubilee of a half century's growth. However, Hamilton did not despair; he went right to work like a man.

There was at one time during the fire a danger that Mellor & Hoene's place was doomed. Then there would have been another lot of pianos and organs destroyed. The Hardman piano, however, is having a splendid run of luck in Pittsburgh.

The estimate, small as it was, which the *Sun* made a week ago of the amount of money likely to come out of the Treasury for bond purchases and advance interest has proved to be beyond the mark. Of the entire public debt, less than six millions of dollars was offered to the Treasury on Wednesday, and that at prices which were too high to be acceptable, while of the twenty millions of interest now payable in advance only one million has thus far been called for. Meanwhile the Treasury is receiving over a million dollars a day for customs and internal revenue, and is increasing its surplus at the rate of four millions a week.

ND if this keeps on much longer there will be a most magnificent panic, that will cast into total obscurity the events of 1873 and 1857.

Mr. Hardman's Letter.

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NEW YORK, August 15, 1887.

Editor *Musical Courier*:

My attention has been called to an article in THE MUSICAL COURIER of the 10th inst. relating to the business done in Canada by the Toronto agent of the Hardman Piano, in which the following sentence occurs: "Mr. Peck has understood and fully appreciated the value of advertising his pianos." While not wishing to criticise an article which shows appreciation of the Hardman piano, I would remind you of the care requisite on the part of representative journals in treating of important trade interests, and would suggest that the language above referred to is somewhat ambiguous and calculated to create an impression that the instrument spoken of is not the well-known "Hardman Piano," but a new aspirant to popular favor in which our Mr. Peck has an exclusive interest. The firm of Hardman & Co. and its successor, Hardman, Dowling & Peck, have always appreciated the value of advertising, their advertisements regularly appearing prominently in representative music-trade journals, and Mr. Peck, who has charge of that department in our business, does but carry out the well-established policy of the firm. Our business is of no mushroom growth, but has steadily increased with the growth in popularity of the instrument we manufacture, in improving which I have spent all my life, and the present popularity of the Hardman Piano is but a just compensation for my labor.

You will excuse, I am sure, the prolixity and seeming egotism of this communication, and believe me that, while I fully appreciate the labor of musical journals in informing and elevating the musical taste of our people and recognize our great obligation to them, I believe, also, the obligation to be reciprocal, and that their efforts to establish themselves would have proved abortive unless the previous labors of educated musicians and the musical knowledge, musical skill, experience and liberality of our musical instrument manufacturers had so far developed the musical taste of our people as to make the task of establishing musical and music-trade journals possible of accomplishment.

Holding such views, you cannot be surprised that I wish to see the credit due for the present very prosperous condition of the pianoforte trade in this country equitably apportioned, and not exclusively attributed to successful advertising.

Very respectfully yours, JOHN HARDMAN.

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HAMILTON BUILDING GONE.

A Disastrous Fire in Pittsburgh Last Friday Night Makes a Wreck of It.

THE meagre Associated Press dispatches of last

Saturday do not even give a faint idea of the serious conflagration in Pittsburgh on the night previous that destroyed one of the handsomest piano and organ structures in the United States. We reproduce the Pittsburgh *Commercial Gazette* report:

The most disastrous fire that has visited Fifth-ave., in many years broke out in the cellar of H. Holtzman's upholstering establishment in the Masonic Hall Building shortly after 9 o'clock last night, and in a very few moments after it was discovered it spread from Holtzman's, No. 87 Fifth-ave., to the store of Campbell & Dick, the People's Store, in the same building.

The firemen got to the scene but a few moments after an alarm was sent in from Station 24, but in spite of their promptness it was evident as soon as they burst in the hall door that they were going to have a desperate battle.

THE BLINDING SMOKE.

A dense volume of blinding and suffocating smoke greeted the fire-fighters as the door fell with a crash, and from the lips of several bystanders came the simultaneous expression, "That is going to be a bad fire." The remarks proved to be prophetic, for in a half-hour the smoke was not only pouring from the cellars and doorways of both stores, but from the second and third story windows as well. It was a peculiar fire, however, for it was fully half an hour from the start of the fire before the flames burst through the roof of the historic building, that being the first appearance of flames.

A general alarm had been previously sent in, which called all the fire companies in the city to the spot, and many lines of water were soon playing on the front and rear, from Fifth-ave. and Virgin-alley, some of the streams playing in the cellar and others on the first, second and third stories and from the fire-ladders.

Suddenly, after the conflagration had continued about an hour, there came the cry: "The Hamilton Building is on fire!" and the startling announcement proved to be partially true.

The awnings and window-frames on the lower side of the magnificent structure adjoining Holtzman's were in a very few moments all blazing on every story. Nearly a hundred window-frames were on fire at the same time, thus giving the impression that the building was really burning.

Then the rear end of several of the adjoining buildings were found to be burning, together with the celebrated Italian court-rookeries on Virgin-alley.

In this dilemma a hurried telephone message was sent to Chief Engineer Crow, of the Allegheny City Fire Department, asking him to come over and aid in the management of the fire. The reason of this was that Chief Engineer Evans, of the Pittsburgh department, was away at Atlantic City, and Assistant Chief John Steel felt that he could better act with Mr. Crow at his elbow. Chief Crow drove over the river at once, making the trip from Arch to Fifth avenue in twelve minutes. He rendered splendid service the balance of the night.

UTTERLY BEYOND CONTROL.

The desperate and awe-inspiring combat between fire and water grew more and more alarming every moment until at last the devouring flames took a firmer hold on the rear of the Hamilton Building, and soon it was completely engulfed in the red and roaring sea. Inch by inch the firemen contested the way, but about 10 o'clock there was no longer any doubt that the Hamilton Building was doomed to utter destruction. Up the elevator and along the halls of the entire eight stories flew the unconquerable fiery waves, until shortly after 11 o'clock the entire roof was blazing from end to end, and the fire began to creep up the tall tower.

At this critical juncture the Pittsburgh Fire Department confessed the conflagration was beyond their control, and at 10 o'clock Chief Crow telegraphed to Allegheny—to the Columbia engine-house—instructions for three engines to come over to Pittsburgh immediately. They responded promptly.

It was an inviting field for a fire, with everything in favor of a big blaze. Masonic Hall fronts on Fifth-ave. for ninety feet and is three stories in height. On the ground floor Campbell & Dick, dry-goods merchants, occupied two storerooms, and H. Holtzman occupied the remaining apartment. The second floor, once a public hall, was occupied by Campbell & Dick, while the third floor was taken up with the lodge-rooms of the Masonic order. The hall property line ran half-way to Virgin-alley. Back of it, extending to the alley, Campbell & Dick owned a three-story brick building, which was connected with their main stores. It stood flush with the eastern line of the hall property, and below it was a frame building occupied chiefly by Italians. All this went before the flames.

MANAGING THE CROWD.

During the conflagration a crowd of fully 10,000 people had gathered on Fifth-ave. between Smithfield and Wood streets, and realizing the great danger the spectators incurred for the reason that the fire police was not large enough to cope with the surging multitude, Chief Brokaw telephoned to the Eleventh, Twelfth, Fourteenth, Seventeenth, Thirtieth and Thirty-sixth ward police stations, ordering every officer on duty at all of these to be sent over immediately. The additional force, which numbered about 100 men, arrived on the scene between 12 and 1 o'clock,

and after a desperate struggle, in which they were frequently compelled to use their canes, succeeded in clearing the street.

Standing in front of the *Commercial Gazette* office during the burning of the tower of the Hamilton Building, Mr. Hamilton himself watched the fire as it burst from the windows and curled greedily around the airy form of the cupola. While looking at this scene he turned calmly and quietly remarked to a friend standing by his side:

"I watched my building go up a short time ago with much more satisfaction than I am now watching it come down." Mr. Hamilton is well known and respected by all Pittsburghers, and all sympathize with him in his loss.

THE FAMOUS TOWER ON THE HAMILTON BUILDING WRAPPED IN FLAMES.

After the fire began its destructive work on the tower of the mammoth Hamilton Building it made rapid progress, and it was well for the crowd on Fifth-ave. that they were kept behind the ropes which were stretched by the policemen, for suddenly a portion of the tower, carrying part of the forward portion of the roof and wall with it, came down with a tremendous crash, shooting to the opposite side of the street like a gigantic meteor and fell, hissing and spluttering, into the water with which the street was flooded.

THOUGHT TO BE FIREPROOF.

As for the Hamilton Building it was looked upon by the public generally as a perfect wall against the flames. Built for a fireproof structure, it was thought good for any test. At this time, when the prospects for conquering the fire were at their best, the Hamilton Building presented a sight that was not reassuring. The building narrowed about twenty-five feet from Fifth-ave., and from that point to within a like distance of Virgin-alley set back about ten feet from the line of the Hall property. In this space the windows of all except the front and rear rooms opened, the space being left to give light and ventilation. This side wall was one of the fireproof features. It consisted of an iron frame covered on the outside with metal shingles, and the interstices were filled with mineral wool. But it had a weak spot. The window-frames were wood and on many of the windows there were canvas awnings. These caught from the heat of the fire below, while the glass in the windows shivered away. Still there was no fire in the building, and as the flames below seemed to be giving back before the deluge of water there was every reason to expect that the worst had come.

THE HEIGHT 241 FEET.

The seven upper floors of the Hamilton Building contained 110 offices, which were occupied by business men, lawyers and others, and the great fiery serpent coiled its way, wriggling and hissing, along the hallways, fastening upon the contents of one office after another, until the whole interior of all the rooms on the three top floors was a roaring furnace.

The immense structure reared its majestic head 135 feet high, surmounted by a tower 216 feet from the sidewalk; nine stories and basement and 241 feet in length, and contained the most elegantly arranged parlors and showrooms, with every other appointment and convenience known to the trade. It surpasses in elegance any building used for the piano and organ trade from Maine to California. No stream of water could reach this immense height, nor could any extension ladder be put up. There was nothing left to do but idly watch the upper part of the building burn.

The Allegheny engines went into service at the nearest available plugs. Two of the companies ran lines of hose to the roofs of the buildings opposite and played upon the upper stories of the Hamilton and the Schmidt & Friday buildings, the latter not having become ignited yet from that point, it being found impossible to reach the towering top stories from the street at any other point, as it was so high that no stream could be raised from the ground to either the seventh or eighth story. By 1 o'clock this morning all of the top floors of the Hamilton Building, and nearly all of the others except the first story, were gutted from front to rear, everything in all of the offices being utterly destroyed, and there was momentary danger of the great walls falling.

While the firemen were being hurried up to stop the fire there, the side of the Hamilton Building began to throw out tongues of flame from almost every window. This had been anticipated, and lines of hose introduced in the front and rear were brought into action. The water hissed as it struck the hot metal, but did no good. The fire gained headway both in the hall and in the big building, and then all hopes of saving the greater structure were abandoned.

A PROPHETIC FEAR.

Chief Evans, of the Fire Department, has always had a fear of just such a disaster as occurred last night, and shortly after the Hamilton Building was erected he made the remark that if a fire ever gained headway in the structure it would be uncontrollable. His reasons for this belief were, as stated, that the building is so high that no engine could force a stream of water to the upper stories, and that if the firemen should gain access to the interior by any means and the fire once got under them they would never get out alive.

In the Pittsburgh *Dispatch* of Sunday we find the following news, some of which is highly encouraging:

Mr. Hamilton notified his tenants yesterday that he should rebuild at once and could furnish them their old quarters by April 1. To a *Dispatch* reporter he said: "I shall commence work on Monday and push along as fast as possible. I expect to occupy my own storerooms on the first floor by January 1, and I think that by the 1st of next April I can have the building complete

again. I may make some changes in rebuilding, but what they will be I cannot tell until I consult with architects."

Lumber was brought to the Hamilton Building last night for a chute, which will be put up to-morrow to take down the rubbish.

The Hamilton Building cost close to \$200,000 when completed a year ago last April. Fire Marshal McFadden yesterday estimated the damage to the building at 75 per cent. of its value, which would make Mr. Hamilton's loss \$150,000 on the building. Mr. Hamilton himself could make no close estimate yesterday afternoon, but the general opinion expressed yesterday by architects was that the loss on the building would run from \$100,000 to \$125,000. He carried an insurance on the building of \$10,000 through Reno & Johns' agency. They reported yesterday that it was distributed as follows:

People's Insurance Company, Pittsburgh.....	\$5,000
German, of Rochester, N. Y.....	5,000
New Hampshire.....	5,000
Norwich Union, Norwich, Conn.....	5,000
London and Lancashire.....	5,000
Boatman's, Pittsburgh.....	5,000
Western, Pittsburgh.....	5,000
Reading, of Pennsylvania.....	5,000
City Insurance Company, Pittsburgh.....	5,000
Royal, of Liverpool.....	5,000
Glen Falls.....	5,000
Citizens', of New York.....	5,000
Insurance Company of North America.....	5,000
Pennsylvania, of Philadelphia.....	5,000
Armenia, Pittsburgh.....	5,000
Citizens' Insurance Company.....	5,000
Phoenix, of Halifax.....	5,000
Fire Association, of Philadelphia.....	5,000
Liverpool, London and Globe.....	5,000
Girard, of Philadelphia.....	5,000
A boiler insurance of.....	10,000
Total.....	\$110,000

Hamilton's stock was valued at \$25,000, upon which he carried \$20,000 insurance, which fully covers his loss. In what companies it was placed cannot be told until the safes are taken out of the ruins.

Mr. Hamilton has opened temporary headquarters at 439 Wood-st., and has telegraphed for pianos and organs. He has control in his section of the Decker Brothers, the Knabe, the Fischer and the Estey pianos and the Estey organs.

The Knabe Festivities.

THE semi-centennial of the firm of William Knabe & Co. was celebrated, as announced in last week's MUSICAL COURIER, on Wednesday, August 10. The full description of the event we reproduce from the Baltimore *Sun*. Messrs. Knabe & Co. received hundreds of telegrams from all sections of the Union and from Europe congratulating them on the auspicious event. The following is the description:

"The fiftieth anniversary of the firm of William Knabe & Co., piano manufacturers, which occurred August 6, was celebrated yesterday by a gigantic picnic at the Eastern Schuetzen Park, on Belair-road. As early as 10 o'clock in the morning the employees of the firm, together with their families and numerous friends, began to gather at the park, and at 3 P. M. about 5,000 had assembled there. This number was constantly increasing, and it is estimated that altogether from 12,000 to 15,000 people went out during the day. The City Passenger Railway Company put on five extra cars, which were running continuously from the corner of Eutaw and Baltimore streets, and all of which were filled to their utmost carrying capacity. The park was beautifully decorated with flags, lanterns, &c.

At 3 o'clock in the afternoon Mr. Ernest Knabe and Miss Emma Riemann, Mr. Charles Keidel and wife, Mr. Wm. Knabe and Miss Pauline Sattler, Mr. Ernest and Miss Marie Keidel and Mr. Charles Keidel and Miss Theresa Sattler, headed by Professor Itzel's Fifth Regiment Band, marched to the music pavilion, where a stand for the speakers had been prepared. The whole assemblage proceeded to the pavilion, following the music. Mr. Wm. Theiss, one of the foremen of the Knabe piano factory, was the orator of the day on the part of the employees. He spoke about the history of the business, and the success which it met with during the fifty years of its existence. From a very small beginning it has risen to its present standpoint, being now one of the leading piano manufactories of the world, whose instruments are being shipped all over the country. Every one of the employees, he said, felt proud of the honor of being connected with a firm which had gained such a reputation, and where only the most skillful workmen could be employed. He welcomed those present, and concluded with three cheers for the firm of Wm. Knabe & Co., which were heartily responded to by the assemblage.

Mr. Ernest Knabe, Mr. Charles Keidel and Mr. William Knabe were then presented with a handsome solid gold medal about twelve inches in circumference. The medal is inscribed, "Presented to William Knabe & Co., 1837-1887, Fiftieth Anniversary, by the Employees of the Manufacturing Department, August 6, 1887." In the centre of the front side there is engraved a grand piano, encircled by a raised wreath of laurel and a sunburst to represent the bright future of the work of the firm. The reverse side shows a very fine picture of the factory. The medal was designed and made by Mr. John Trockenbrodt.

Mr. Ernest Knabe was deeply moved by this token of esteem on the part of his workmen. He said: "A festival like the one to-day, a semi-centennial, is one vouchsafed to but very few manufacturing firms, and I only regret that I am not able to do the occasion justice in a speech. The magnificent present which you tender our firm is a complete surprise, for which I give you the

most heartfelt thanks on the part of the entire firm. We shall always cherish it as a memento of this day and of your kind good-will and wishes."

Mr. Knabe paid a high tribute to his father, the founder of the firm, and then referred to the history of the concern. He said: "There was many a dark hour in the history of the business; financial crashes to go through in 1854, two fires, with heavy losses in 1855, and legal troubles after the dissolution of the old firm, amounting almost to commencing anew again, and on the 6th of August, 1855, when what we now call the old factory was taken possession of on Eutaw-st. and China-alley, followed by the entire working force of the old firm, the day closing with a little celebration, the commencement of our annual festivals. I would make special mention on this occasion of the enthusiasm shown by the already considerable number of men employed at that time, which made it possible to finish a piano in the incredibly short time of seven weeks, which was awarded the gold medal, and I am especially gratified to know that the same spirit exists among you to-day. There are still a great many men who have been with us ten, twenty, thirty and forty years, a fact which but few firms can show, and which would certainly not be the case had our mutual relations not been most satisfactory. You may rely upon our being the true friends of our employees. We hope that on your part it will always be a matter of pride and of friendly interest to use your best endeavors for the perfection of your work. I will close with the hope that we may celebrate many more of our annual festivals together, and that our sons, two of whom are working among you, will be able to celebrate with you and your sons the centennial of the firm."

Mr. William Rohlfing, the Milwaukee (Wis.) agent of the firm, who has been connected with Messrs. Knabe for 29 years, and came to Baltimore for the special purpose of taking part in the celebration, made a few remarks. He referred to the fact that 32,000 pianos had been so far manufactured, and said he hoped that all those present might soon see the day when the fifty thousandth instrument would leave the rooms of the factory.

The afternoon and evening were spent in pastimes of various kinds, including bowling, shooting, dancing and singing. Diversions were provided of many other kinds, including fireworks. All the German singing societies were represented, and congratulatory dispatches were received from friends in all parts of the country. Thirty-six of the present employees have been with the firm for more than 25 years. Their names are Jos. Lautenbach, 45 years; J. Falk, 42; G. Frank, 41; J. Bruekner, 40; C. Kronenberg, 38; George Salzer and A. Mueller, 36; A. Nordhoff and G. Steinbock, 35; J. Klauss, 33; Charles Frohwittner, A. Schultze and George Bachmann, 32; G. Haegerich, G. Korb, Em. Schmidt and Ph. Offney, 31; G. Weber, K. Mueller, W. Wahlbrecher and H. Goertz, 30; Jac. Scheidt and J. Werner, 29; J. Fischer, J. C. Ebert, H. Woehler, J. Wiegand, F. Roehrentrop and H. Lauf, 27; P. Vogt and C. Lindauer, 26; Ch. Wittemann, H. Cordray, G. Stiebel, R. A. Metz and J. Becker, 25. Mr.

Fritz Leggemann, the superintendent of the factory, has been in the employ of the firm 25 years.

The committees in charge of the festival were: Executive committee—William Theiss, president; Fred. Muller, vice-president; F. Schierer, treasurer; P. Weisenborn, secretary. Gents' bowling alley—F. Steinwedel, chairman; H. Wohler, P. Schmidt, H. Lehne, Chr. Schmuck. Ladies' bowling alley—Charles Lyons, chairman; George Hamke, Ed. Schmidt, William Bornemann, B. Peachy. Dancing committee—Charles Brown, chairman; A. Huster, T. Hanson, L. Hensel, S. Kroll, H. Klebe, J. Yackel, Jac. Yackel, A. Roth, George Roedel, J. Green. Gate committee—H. L. Dannattel, chairman; Charles Mensing, A. Galzauer, H. Neuschafer, J. Hornick, Th. Selke, J. Rattmann, F. Renker, William Berg, L. Demme, A. Oestreich. Children's committee—Charles Heinrichs, chairman; A. Hagerich, F. Hartegell, O. Christiana, E. Wiegand, N. Fuchs, Charles Frohwittner, J. Schaefer, Ch. Kratz, G. Grosch, William Mitloehner.

The following prizes were won at the ladies' bowling alley: Set vases, Mrs. Schmuck; one pair figures, Mrs. Niemann; silk umbrella, Mrs. Goertz; album, Mrs. Zeuschler, Mrs. Wahl; pickle-dish, Mrs. Kreuter; two rugs, Mrs. Hartleb; cup and saucer, Mrs. Rattman; butter-dish, Mrs. Loffler; whisk-broom and holder, Mrs. Schierer; silver cup, Mrs. Otto; one card-receiver, Mrs. Klein; one pair vases, Miss Seipel; toilet set, Mrs. Schultz; pocket-book, Miss Heid; basket, Miss E. Bowers; cup and saucer, Mrs. L. Weissenborn; picture frame, Miss Winslow; Japanese bracket, Miss Weis; teapot, Miss Ott; brass waiter and four glasses, Mrs. Gallauer; pitcher, Mrs. Schlee; plush picture frame, Mrs. L. Mueller; shell box, Mrs. C. Schmidt; three pickle plates, Miss C. Hausel.

At the men's bowling alley: Easy chair, William Rohlfing; dinner set, H. Rausch; silver watch, Ph. Offney; dressing-case, G. Meyer; caster, G. Plitt; liquor set, H. Hartleb; clock, L. Demme; shaving set, F. Leggemann; half-dozen tablespoons, Chr. Lindauer; chamber-set, George Hamke; gum coat, Mr. Mix; half-dozen knives and forks, William Guntrum; tea set, Jac. Yackel; umbrella, C. Christiana; rug, A. Pauly; one box cigars, William Fischer; two hassocks, F. Schiefer; drinking-boot, H. Wohler; half-dozen teaspoons, H. Lindauer; one pair cuspadores, Mr. Piston; cigar-holder, Charles Kronenberger, Jr.; glass pitcher, Mr. Holmann; alarm-clock, Ed. Schmidt; one box cigars, Wm. Mitloehner; one pair cuspadores, Mr. Loffler; silver cup, M. Weissenborn; beer pitcher, Mr. Praeger; cup and saucer, E. Knabe, Sr.; pocket-knife, Chr. Schmuck; whisk-holder, with looking-glass, F. Steinwedel; wall-pocket, Wm. Theiss; pocket-book, Ch. Woehler; picture frame, A. Berger; cloth brush, J. Rattermann; cigar-stand, R. Weise; thermometer, R. Metz. For the most ten strikes, Wm. Guntrum, \$10 gold piece.

Editorially the *Sun* makes these comments on the event:

SEMI-CENTENNIAL OF A BALTIMORE FIRM.

Messrs. Wm. Knabe & Co., the well-known piano manufacturers, celebrated yesterday the semi-centennial anniversary of

the establishment of their factory in this city. Fifty years ago Wm. Knabe began the business in a small way, and in course of time it has developed into one of the most extensive industries in the city, employing a large number of skilled workmen, and helping to make Baltimore known the world over as an important centre of piano manufacture. The celebration yesterday was of a highly pleasurable character and the source of much enjoyment to all concerned. It has been for a long while the custom of the employers and employees to meet yearly in social enjoyment, taking a day of rest from all work and devoting it to the cultivation of those amenities which make life pleasant. These reunions have afforded the opportunity of forming the judgment that the piano workmen are, as a general rule, an intelligent and self-respecting class of artisans. Their gatherings have nearly always been attended by pleasant incidents calculated to be cherished in the heart as well as in the memory. The celebration yesterday was itself an incident of this sort, and afforded a striking example of how employer and employee may go through life on the pleasant basis of friendship and mutual confidence without detriment to business, but, on the contrary, rather increasing the efficiency of the force.

Trade Notes.

R. S. Howard is in Canada for Hallet & Cumston.

Mr. Levassor, of Smith & Nixon, Cincinnati, is in town.

Jesse French has been rustinating a few days at Onset Bay.

W. A. Kimberley, the New England Piano Company's representative here, is a busy man.

Mr. George Nembach, of Messrs. George Steck & Co., is spending a vacation in the Catskills.

E. L. Thayer, of the Fort Wayne Organ Company, has returned from Europe, and is East on business.

Mr. P. W. Graham, of P. W. Graham & Co., Toronto, is in town. He reached here on the Alaska a few days ago.

Mr. Rufus W. Blake, of the Sterling Company, intended to leave for the West on Saturday, but his wife's illness detains him in the East.

The Siamese princes, who were in town last week, "took in" the Sohmer factory at Astoria. Mr. Fahr chaperoned the royal visitors.

There is a new piano house in Washington, D. C., the firm-name being Bergmann & Taslet. They control the Hazelton, the Sterling and the Gilbert pianos.

The Durand Organ Company, of Portland, Ore., has a savings-bank department attached to its piano and organ business. All time depositors receive interest at the rate of 8 per cent.

Louis Raymond, of Selma, Ala., is in town; Walter Moses, of Richmond, is in town; Mr. McBride, of Tyler, Tex., is in town; Mr. Hoffman, Jr., of Pittsburgh, is in town; Mr. Fleming, of F. A. North & Co., Philadelphia, is in town.

Messrs. Newby & Evans, the piano manufacturers, are making an instrument that is giving universal satisfaction to the retail trade. They are quiet, unassuming men of business, entertaining the proper ideas of piano building and presenting to the trade an article which is worth handling.

LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,
Washington, D. C., April 9th, 1877.

FREEBORN G. SMITH, Manufacturer of the
Bradbury Piano,

Warehouses and Office, 95 Fifth Ave., New York.

DEAR SIR: Mrs. President Hayes directs me to write you that the new Bradbury upright piano which she ordered has been placed in the Executive Mansion in the private parlor—the best place in the house—where it is greatly admired by her and all her friends who see it. It is a remarkably fine instrument in quality of tone, finish and touch, and everything that goes to make it a truly first-class piano, and further, that it gives entire satisfaction in every respect.

Very truly yours,

W. K. ROGERS,

PRIVATE SECRETARY TO THE PRESIDENT.

Over 20,000 now in use.

ESTABLISHED 1854

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CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, August 13, 1887.

QUITE a pleasant custom is beginning to prevail in this city, and that is the giving of musicales in the ware-rooms of such houses as are happy in the possession of suitable rooms for the purpose. The Weber house, with its fine little hall; Messrs. N. A. Cross & Co., with Chickering Hall; Reed's Temple of Music, the Sterling Company and Messrs. W. A. Bush & Co., and several others, have proper places and they are used with considerable frequency. The last one to be held was at the ware-rooms of Messrs. W. A. Bush & Co., on Thursday evening last, at which there was a large attendance, and it no doubt had the desired effect in bringing to the notice of the public the good qualities of the Bush & Gerts piano. This is the second one given by this enterprising concern, one of the numbers on the program being by Mr. W. L. Bush, who is quite well known in this locality as the composer of some very popular waltzes. The Sterling Company have at their ware-rooms on Thursday evening next the second one of their musicales, which are given for the benefit of the Fresh Air Fund, and to bring to the notice of the public the merits of their pianos, which are constantly becoming known, and favorably as must be confessed, by the increasing business done by them. We are sorry to have to record the illness of Mr. J. R. Mason, the Western manager of the last-named concern, who has overworked himself during the severely hot weather.

Ewing & Sheppard, who recently opened a store in St. Paul, Minn., are reported to have two good salesmen in their employ and much success already, having cleared their floor of every instrument in the shape of a piano or organ almost as soon as they were ready for business. Mr. Ewing and Mr. Sheppard are both well known in that locality.

Mr. George P. Bent, in his new and large ware-rooms, at 281 to 289 Wabash-ave., is again fully ready for all the business which may come to him, having recovered from the effects of the fire in his factory.

Mr. Charles C. Curtiss, of the Weber concern here, will be in New York during the next two weeks; his trip will be partly for business and partly for recreation.

Mr. W. F. Albright, of Messrs. S. Brainard's Sons, will take the first vacation he has had for four years. He reports a good state of trade.

Mr. P. J. Gildemeester, of Messrs. Chickering & Sons, New York; Mr. D. S. Johnston, of Cincinnati, Ohio; Mr. Carl Hoffman, of Leavenworth, Kan., and Mr. C. C. Colby, Jr., were all

in town this week. Mr. Gildemeester goes from here to St. Paul, Minn., but will spend next Wednesday and Thursday in Chicago. Mr. Colby has been through Ohio in the interest of Messrs. Colby & Duncan, and reports excellent success.

Mr. R. C. Reed, of Messrs. R. H. Rodda & Co., has just returned from a successful trip through Iowa, and reports crops much more favorable than was anticipated.

The M. P. Möller Pipe Organ Company, of Hagerstown, Md., have just placed in the First Methodist Church of Valparaiso, Ind., a very fine little organ of their make, the dimensions of which are: Height, 12 feet; depth, 10 feet; containing 1,067 pipes, a manual and 24 stops. The organ was a gift to the church from Mrs. Amanda Freeman, and was fully tested and commended yesterday by Mr. Louis Falk, of the Chicago Musical College, of this city. Mr. Möller has received very flattering offers from the citizens of Valparaiso, Ind., to locate an organ factory in their town, and the offer is now being considered seriously by Mr. Möller.

CHICAGO, August 13, 1887.

Editors Musical Courier:

Since my visit to Chicago my attention has been called to an article written by Mr. Clarence Eddy, in which he says the small pipe-organ of my make in the ware-rooms of Messrs. R. H. Rodda & Co. is not as represented in the specification. I do not wish to impugn Mr. Eddy's motives or criticize his criticism, only so far as to say that the organ is precisely as represented in my specification, as can easily be seen at the present time. When Mr. Eddy examined the organ it was not in condition, and his attention was called to this fact, but perhaps this was overlooked by him. My organs have received commendations from the best organists of this country. Among them may be mentioned Mr. D. D. Wood, of Philadelphia, Pa.; Professor Flagler, of Albany, N. Y.; Professor Brown, of New York; Professor Oscar Heimrich, of Baltimore, Md., and many others whose testimonials can be shown.

Respectfully yours,

M. P. MÖLLER, Hagerstown, Md.

Trade Out West.

LARAMIE, August 8, 1887.

IF I were a scenery crank I might write you about the ecstasies of Colorado wonders, of the symphony Nature composed there, or, much better, of the symphonic poem in rocks, eddies, streams and gorges; but since my business deals only with the furnishing of the instrument, not of the artist, I will stick to my seat.

I left you at Salida, Col., in my last letter. The next town I struck was Canon City, where I found Messrs. Pauls & Penny keeping a small stock of pianos and organs from the Knight-McClure Music Company, Denver. The next place was Pueblo, a large-sized place, with a big future. On Santa Fé-ave. the

Knight-McClure Music Company have a branch under the management of P. E. Pettis. Two blocks further up is F. A. Wells, who has the agency for the Behr Brothers and Sohmer pianos, the Mason & Hamlin, Chicago Cottage and New England organs. On West Fourth-st., somewhat removed from the present business portion of the city, W. W. Montelius & Co., of Denver, have a small store, the most attractive part of which is its very gentlemanly manager, F. C. Nichols, quite recently of the John Church Company, Cincinnati. He seems to be entirely out of place there. The stock kept is the same as in Denver.

Colorado Springs is of national reputation and exceedingly attractive. C. E. Aiken keeps a very neat music store there, under the management of the old music pioneer (he has been in the business forty years), Mr. Irving. The stock is Hallet & Davis and Ivers & Pond pianos and New England organs.

James Duncan keeps some pianos and Mason & Hamlin organs, but confines himself mostly to renting.

From Colorado Springs went, via Denver, to Boulder, where A. M. & S. A. Sawyer keep Hallet & Davis and several other pianos and the New England organ.

At Fort Collins E. W. Reed has the Bauer piano and New England organ.

At Greeley, where no beer or liquor is to be had, and a very thriving place, nobody keeps any stock of pianos or organs.

This brings us into Wyoming Territory. Cheyenne, a large place and business centre, has the F. E. Warren Mercantile Company, which has Steinway, Chickering, Knabe and Fischer pianos, and Mason & Hamlin organs.

Inman & Pasgrave, both good organists, music teachers, musicians and very clever gentlemen, have recently started a music store with Weber, Behning, Pease, Everett and Sterling pianos, the Chicago Cottage and Clough & Warren organs. They have done, so I learned, exceedingly well, and if popularity, attention to business and experience will do it they certainly will succeed. They have my very best wishes, and I bespeak for them a courteous reception from the trade into the music business.

Laramie has the W. H. Holliday Company, who keeps Weber and Pease pianos and Kimball organs. G. W. Canon has Sohmer and Mathushek Company pianos and several organs.

All report business very satisfactory and the prospect for a heavy fall trade very brilliant. Eastern manufacturers should note that the dry climate of Colorado, Wyoming and all the Rocky Mountain district is very trying to pianos and organs, that wood that is believed to be thoroughly seasoned in the East will here shrink to a considerable extent, and that hence the material used should be extra well seasoned and the instruments extra strongly built.

P. P.

—H. M. Brainard, of Cleveland; Mr. Rohlfing, of Milwaukee, and Junis Hart, of New Orleans, are expected here soon.

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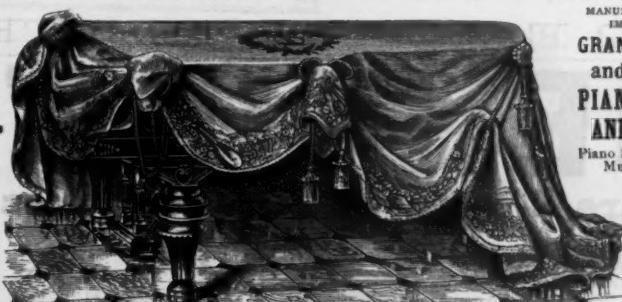
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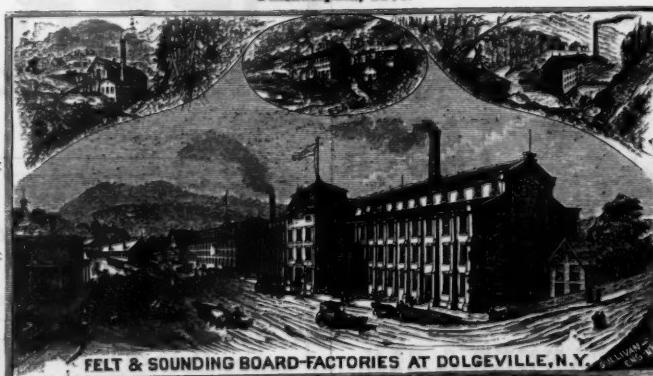


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